

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Ram Purva & Uttar Tapini Upanishad, Ram Rahasya Upanishad, Sita Upanishad, Mukti Upanishad, & Kalisantaran Upanishad.]

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

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DEDICATION

THIS BOOK IS DEDICATED TO MY BELOVED LORD RAM

Nothing that I write is of my own creation. It is the Lord who is getting it done. So I deserve no credit. However, being an ordinary man like the rest of us, I may have committed errors, and for those I beg forgiveness. I hope this book will help to continue the great tradition of singing the glories of the different aspects of same indivisible one Divinity in order to meet diverse needs of the Soul, the Spirit, one such being to find peace and happiness amidst the surrounding turmoil of the world by being able to spend some time in the thoughts of the Divine Being, the same 'Parmatma', the same Lord known by different names in different tongues.

No creature is perfect; it's foolhardy to claim so. The best of paintings cannot replace the original; the best of words cannot express the original emotions and sentiments. Even the Lord was not satisfied by one flower or one butterfly—he went on endlessly evolving and designing newer forms. So, I have done my best, I have poured out my being in these books. Honestly, I am totally incompetent—it was the Lord who had done the actual writing and had moved my fingers as if they were merely an instrument in his divine hands. But nonetheless, it's a tribute to the Lord's glory that he does not take the credit himself, but bestows it to them whom he loves as his very own. And to be 'his very own' is indeed an unmatched honour. However, I still beg forgiveness for all omissions, commissions and transgressions on my part that I may have inadvertently made. It's the Lord's glories that I sing, rejoice in, write on and think of to the best of my ability. I hope my readers will also absorb the divine fragrance effusing from the flowers representing the Lord's books, enjoy the ambrosia pouring out of them and marvel at the Lord's stupendous glories.

I submit this effort at holy feet of my beloved Lord Ram whom even Lord Shiva had revered and worshipped. And surely of course to Lord Hanuman who was a manifestation of Shiva himself. Finding no words to express my profound gratitude to Ram, I just wish to remain quiet, and let my silence do the speaking and praying on my behalf.

I hope the reader will find my book useful and interesting. Since English is an international language, this book will help the English speaking world to access this masterpiece of classical Indian scriptural text.

"He leadeth me! O blessed tho't!
O words with heav'nly comfort fraught!
What-e'er I do, wher-e'er I be,
Still 'tis God's hand that leadeth me!" [A Hymn.]

Ajai Kumar Chhawchharia
Author

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PREFACE

“OM salutations! The renowned and most holy Lord Sri Ramchandra is verily the Lord God (Bhagwan) himself personified. He is an embodiment of eternal, absolute, supreme and pure bliss, beatitude, felicity, contentedness and happiness. He is the non-dual cosmic supreme Soul. He is the most exalted and supreme Brahm, the Supreme Being personified, as well as is an embodiment of the three lokas called Bhu, Bhuvaha and Swaha. I certainly bow before Sri Ramchandra repeatedly and most reverentially.” (Ram Uttar Tapini Upanishad, canto 5, verse no.47.)

“Before the mountains were brought forth, or ever you had formed the earth and the world, even from everlasting to everlasting, you are God (Psalm, 19/1-2). For the Lord is the great God, and the great king above all Gods (Psalm, 95/3). He is the Lordour God (Psalm, 105/7).

“You who are the confidence of all ends of the earth, and the far-off seas; who established the mountains by his strength, being clothed with power. You, who still the noise of the seas, the noise of their waves, and the tumult of the people. You make the outgoings of the morning and the evenings rejoice. You visit the earth and the water it. You greatly enrich it. You provide their grain. You water its ridges abundantly. You settle its furrows, and make it soft with showers, you bless its growth. You crown the year with your goodness and your paths drip with abundance—they drop on the pastures of the wilderness and the little hills rejoice on every side (Psalm, 65/5-12).

“How awesome are your works, through the greatness of your power. He turned the sea into dry land. He rules by his power for ever (Psalm, 66/3, 6, 7). Let heaven and earth praise him—the seas and everything that moves in them (Psalm, 69/34).

The Lord is His name (Jeremiah, 33/2; Isaiah, 48/2; Amos, 4/13).

I will praise thy name, o Lord, for it is good (Psalms, 54/6).

Magnify the Lord with me, and let us exalt his name together (Psalms, 34/3).

Let them also that love thy name be joyful in thee (Psalms, 5/11).

For our heart shall rejoice in him because we have trusted in his holy name (Psalms, 33/21).

‘Ask, and it shall be given to you; seek, and ye shall find; knock, and it shall be opened to you’ (the holy Bible, gospel of St. Matthew, 7/7), ‘wherefore he saith—awake thou that sleepest, and come from the dead and Christ (Lord) shall give you light’ (the holy Bible, Ephesians, 5/14).”

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This Holy Book is a unique Anthology in English containing all the principal Upanishads on the theme of Lord Sri Ram and Sita. This Book has the original texts with their Roman Transliteration, which is followed by verse-by-verse Hindi & English rendering alongside explanations and notes.

Lord Ram is a personified form of the Supreme Being, the Parmatma, known universally by the name of ‘Brahm’ in the Upanishads. Lord Ram is also an incarnation of Lord Vishnu who is known as the ‘Viraat Purush’ in the Purans and other sacred scripture, as he is the almighty and supreme Lord of creation, the Lord who has a cosmic form that surpasses imagination and defies all measurement, encompassing the entire creation and pervading every part and pore of it in a uniform way as the ‘Consciousness’ that is a synonym of ‘life’ in this creation.

The Upanishads are primarily focused on describing the metaphysical, theological and spiritual aspects of the divine form of the Lord.

This Book has all the six Upanishads that are related to Lord Ram. They are the following: (i) Ram Purva Tapini Upanishad; (ii) Ram Uttar Tapini Upanishad; (iii) Ram Rahasya Upanishad; (iv) Sita Upanishad; (v) Mukti Upanishad; and (vi) Kalisantaran Upanishad.

At the end of the Book three appendices are added: viz. (i) ‘What is an Upanishad’, (ii) ‘Selected verses from the Upanishads’, and (iii) The Key to Transliteration and Pronunciation. The ‘Worship Instrument’ used in formal ritualistic worship has also been included at the end.

All the original Sanskrit verses have been quoted along with their verse-by-verse Roman Transliteration, and corresponding Hindi & English rendering in simple flowing language that is accompanied by explanatory notes wherever necessary.

Now, let us have a bird's eye-view of the different Upanishads included in this Book.

Chapter 1: The first Chapter is the 'Ram Purva Tapini Upanishad' of the Atharva Veda tradition. This Upanishad is in the Atharva Veda and has five Cantos. It highlights in fine details the various connotations of Sri Ram's holy names, enumerates his ethereal, eclectic and divine form, his Mantras and the Pooja instrument used for his ritualistic worship (Canto 1-2), the concept of the entire cosmos being inclusive in the worship of Sri Ram (Canto 3), the details of the 'Ram Mantra', step by step construction of 'Ram's Pooja instrument', the process of doing Japa and meditation with its use, a brief outline of Ramayan (Canto 4) and the process of ritualistic worship of Sri Ram using the worship instrument (Canto 5). The remarkable aspect of this Upanishad is that (a) it resembles the practice of ritualistic form of formal worship of the chosen deity as envisioned in the Vedas, and (b) it establishes the fact that the worship of Sri Ram, albeit through the medium of a 'Talisman' (a charm instrument), is synonymous with worshipping all the Gods at once; this single worship is all-inclusive and it comprehensively serves to honour all the Gods instead of worshipping them separately.

The step by step construction of Sri Ram's worship instrument, called the 'Ram Yantra', as described in Canto 4, and the ritualistic steps for its worship, as described in Canto 5, have been depicted with the help of line sketches so that the reader is able to follow each of the steps involved in the construction of the 'Ram Yantra' as well as its consecration and usage. All Mantras and their subtle meanings, their patron Gods, their root/seed words have also been explained.

Chapter 2: The second Chapter of the book is the equally fascinating but highly metaphysical and philosophical Upanishad on Sri Ram called 'Ram Uttar Tapini Upanishad'. It describes how Sri Ram is synonymous with the supreme transcendental Brahm, how his divine name is akin to the cosmic divine and ethereal word 'OM', and why it is the provider of emancipation and salvation to the creature (Canto 1-2), the reason why Sri Ram's Mantra is called 'Tarak' (liberator and deliverer) (Canto 3), the importance of Kashi (Varanasi) and how Shiva gives 'Mukti' (emancipation and salvation) to a dying man there (Canto 1 and 4), and finally the forty-seven gloriously magnificent, spiritually powerful and eternally divine Mantras of Sri Ram (Canto 5).

Chapter 3: The third Chapter is 'Ram Rahasya Upanishad' also belongs to the Atharva Veda tradition, and it is reminiscent of the Ram's other two Upanishads as described in Chapters 1 and 2. This has been expounded and enunciated by Hanuman, considered as the greatest and wisest expert in and exponent of the spiritual, metaphysical and theological principals pertaining to the divinity of Lord Ram as a manifestation of Brahm who is the ultimate Truth and the supreme transcendental Being in creation. This Upanishad has five Cantos. Canto 1 emphasizes that the hymns composed by Lord Ram's devotees has the same spiritual value as those of the scriptures. Canto 2 is a magnificent

treatise elaborately describing the various ethereal, divine and eclectic Mantras of Lord Ram, starting from the one with a single letter right up to the one with a long chain of words, numbering forty seven, and it goes on to elucidate upon their metaphysical, theological and spiritual importance and significance. Canto 3 describes the construction of the 'Ram Pooja Yantra', and presents two variations of it. It is to be compared with the one described in Chapter 1—Ram Purva Tapini Upanishad. Canto 4 describes how to methodically worship Lord Ram with his Mantras so that real benefit can be derived from such exercises. And finally, Canto 5 describes the divinity, holiness and unique eclectic values of Ram's Mantras as the ultimate and final remedy for all spiritual ailments of the creature; these Mantras have stupendous spiritual powers and potentials, and can deliver the soul from the tormenting quagmire of delusions and ignorance in which it has been trapped, and provide it with emancipation and salvation. So in essence this third chapter is almost a mirror image of the earlier two chapters.

Chapter 4: The fourth Chapter has another magnificent and fascinating Upanishad called 'Mukti Upanishad' which is part of the Shukla Yajur Veda tradition. It has two elaborate Cantos in the pattern of a conversation between Sri Ram and Hanuman. Canto 1 details, inter alia, the importance and glory of Vedanta, classifies the Upanishads according to their respective Vedas, enumerates different types of Muktis in detail, and outlines the eligibility criterion of an aspirant to learn the Upanishads. Canto 2 is exclusively dedicated to the liberation of the soul from this humdrum world, a process called Mukti—it describes the concept in detail, the methods to accomplish it, the obstacles in its path in the form of various negative traits such as Vasanas (worldly passions, lusts, yearnings and desires) and Virttis (the inherent temperaments and tendencies that are integral character of a creature) etc., how to overcome them, as well as the concepts of Samadhi, Gyan etc. in great detail.

Chapter 5: The fifth Chapter is the 'Kalisantaran Upanishad'. The briefest with only three verses, it prescribes the 16-letter well-known hymn 'Hare Rama Hare Rama....' as the panacea-Mantra which can be set to various tunes and melodiously sung in groups. This was the chant used by Chaitanya Mahaprabhu, said to be the legendary incarnation of Lord Vishnu to establish the importance of doing Kirtan (community or group chanting of the Lord's holy names as a means of spiritual liberation and deliverance) with devotion and ecstasy amongst the masses.

Chapter 6: This magnificent anthology of Upanishads devoted to the theme of Lord Ram would be incomplete without the Upanishad devoted to the divine cosmic energy representing the stupendous powers of the supreme transcendental Lord known as Brahm and who has manifested as Ram. So, the fifth Chapter is devoted to 'Sita', the Lord's divine consort during his worldly sojourn, but who is a manifestation or a personification of those magnificent Shaktis or cosmic powers, the dynamism and potentials of the Lord by which he has conceived, developed, sustained, protected, and finally concludes the entire creation when the time is up.

Hence, Chapter 6 is the wonderful 'Sita Uanishad' of the Atharva Veda tradition dedicated to Goddesses Sita, the personification of the cosmic powers, called the various Shaktis that have been at the root of the entire creation, its birth, its sustenance and its

conclusion. Besides emphasizing the holiness and divinity of Sita and expounding upon her all-inclusive ethereal, cosmic and esoteric form, this Upanishad tells us about the origin of the Vedas and their classification alongside their branches and the supplementary texts that constitute the entire body of the scriptures of the Hindus.

At the end of the Book there are three appendices as follows:--

Appendix 1: 'What is an Upanishad'. This appendix, as its title indicates, tells the reader the principal purpose of the Upanishads, their core philosophy, and their fundamental nature. It also lists the various ways in which the 'Upanishads can be classified' based on their central themes, or the way one would like to read and understand them based on one's needs and mode of approach.

Appendix 2: 'Selected verses from the Upanishads'. This appendix gives a glimpse of the excellent spiritual and metaphysical philosophy of the Upanishads in general by quoting a wide selection of verses that are culled from a broad spectrum of the Upanishads from all the Vedas.

Appendix 3: It gives a brief Key to Transliteration and Pronunciation of the Sanskrit verses in English.

The special feature of this Book is that it contains the full Sanskrit Text of the Upanishads, which is followed by verse-by-verse Roman Transliteration, Hindi version of the Text, and then the English rendering that is enhanced by elaborate notes and explanations.

This said, the spiritual seeker will find this Book an extremely useful and helpful compendium because it brings all the important Upanishads dedicated to Lord Ram, who was an incarnation of the Supreme Being on earth in the form of a human being, under one single cover.

Verily, life is a long as well as a short journey for us. Long in the sense that a man gets ample time to do what is expected or required of him, and short because it has to be done without any waste of time, without running aimlessly hither and thither, frittering precious time away. We have to be laser-focused on our target in order to optimize the limited time frame that we have, for the wheel of time is running at a fast pace and life is exhausting its store of energy and time allotted to it by the Creator.

As far as I am concerned, Lord Ram is the only aim and objective of all endeavours in life; the Lord is the only spiritual destination, the only subject worth talking about, discussing, reading and contemplating upon; the Lord is the only entity worth for our eyes to see, for our ears to hear about, for our tongues to speak of, for our mind to think and focus on, and for our heart to love and be devoted to—if we ever honestly wish and expect to have our own good and welfare, not only in this mortal world but also in the world that goes beyond this existing one.

And forsooth, this is the primary motivating factor which made me devote my time and energy in writing this Book on Lord Ram's Upanishads, as this for me was like doing meditation on the Lord's divine form, and offering my respects and affection to the Lord whom I love from the deepest core of my heart. It not only gave me a sense of immense fulfilment, of immense satisfaction for a time well spent, but it also helped me to make available to the world, in a language that is modern and understood by the major section of the society in general, the eclectic, the excellent and the pristine pure spiritual and metaphysical philosophy contained in these selected Upanishads on the theme of 'Lord Ram', which were hitherto unavailable to the world due to the language barrier as none of these Upanishads had been rendered in English earlier. I regard this as a humble service that I was fortunate enough to do for Lord Ram.

Really and honestly, thinking about Lord Ram and remembering him silently is, for me at least, the only remedy that gives peace and tranquility to the heart and rest to the mind; it is the only cure I find for all the miseries and torments associated with the tumultuous life in this mundane world. Indeed, to draw a parallel, from the many alternative remedies available in the chemist's shop for the malaise afflicting the soul, this is the only remedy that suits me, and I hope it will also suit all the devotees of Lord Sri Ram too.

Writing this Book has helped me to remember my beloved Ram in more ways than one, for it involved all the faculties of the mind and the body. It helped me to concentrate my mind and its faculties on a subject that is divine and holy, and pull it away from the quagmire known as the world. It helped me to calm my heart and control the vagrant nature of the sense organs of the body.

There are some excellent verses in the Holy Bible which I would like to quote in order to summarize the emotions and thoughts that evolved in my mind during the preparation of this wonderful Book on Lord Ram's Upanishads. Here they are:--

'Therefore, whosoever heareth these sayings of mine, and doeth (i.e., trusts them, implements them), I will take him unto a wise man which (who) built his home upon a rock' (Bible, gospel of St. Matthew, 7/24). Then, such a person becomes 'ye are the light of the world' (Bible, St. Matthew, 5/14), obtain eternal life and bliss— 'I give unto them eternal life, and they shall never perish' (Bible, gospel of St. John, 10/28), find salvation— 'the Lord redeemeth the soul of his servants' (psalms, 34/22), and such a person becomes one with the Lord— 'believe me that I am in the father and the father in me' (Bible, gospel of St. John, 14/11). This is the final aim of all the Upanishads and other scriptures—to ignite or kindle self-realisation in the seeker/aspirant, and lead him on to his path to attain eternal spiritual happiness, bliss and peace.

But remember, 'I am not capable of anything. If He graciously accepts me, if He mercifully and benevolently empowers my eyes to see His divine form which is most beautiful, enthralling and incomparable in my own Atma or my pure-self (which is pure consciousness), I shall then consider my self as most blessed, most privileged, most obliged, most thankful and most fulfilled' (Kathopanishad, 1/2/22).

There is another point we must remember well while reading this holy collection of Upanishads and Stotras—and it is that whatever has been written in this book are not a

word of mine, ‘My doctrine is not mine, but ‘His’ that sent me; if any man will do his will, he shall know of the doctrine; for he that speaketh of himself seeketh his own glory; but he that seeketh ‘His’ glory that sent him, the same is true, and no unrighteousness is in him’ (Bible, Gospel of St. John, 7/17-18).

Finally I must say that I am merely a humble and incompetent Pen in the Divine Hand of Lord Ram, and so I just did as mandated by the Lord, writing as the Lord wished, and hence no credit worth its name accrues to me in any way imaginable. I do not deserve even a fleeting word of praise; that would be utterly wrong and misplaced.

I humbly present this book to my esteemed readers with a sincere request to excuse me for the errors of omission and commission, and this request is out of the depths of my heart. At the same time, I ask forgiveness from my beloved Lord Ram for all my incompetencies and childishness by submitting before Him—‘Oh Lord! I have uttered what I did not understand, things too wonderful for me which I did not know’ (Bible, Job 42/2), but ‘must I not heed to speak what the Lord has put in my mouth?’ (Bible, Numbers 23/12), for ‘the Spirit of the Lord spoke by me, and His word was on my tongue (when I spoke what I said)’ (Bible, 2 Samuel 23/2).

I also ask the Lord to forgive for my follies— ‘out of the depths, have I cried unto thee, oh Lord. Hear my voice. Let thine ears be attentive. If then, Lord, shouldest mark iniquities, oh Lord, who shall stand? But there is forgiveness with thee... for with the Lord there is mercy, and with him is plenteous redemption’ (Bible, psalm, 130/1-3).

I write this Book as a means of my thanksgiving to my Lord—‘Oh! Give thanks to the Lord! Call upon His name; make known His deeds among the peoples’ (Bible, 1 Chronicles 16/8). For this purpose, I—‘Sing Psalms to Him; talk all His wondrous works! Glory in His holy name. Let the hearts of those rejoice who seek the Lord! Seek the Lord and his strength, seek His face everyone. Remember His marvelous works which He has done; His wonders and the judgments of His mouth’ (Bible, 1 Chronicles 16/8-12).

Through this Holy Book written by me on His behest and as His pen, I ‘Sing to the Lord, all the earth; proclaim the good news of His salvation from day to day. Declare His glory among Nations and His wonders among peoples. For the Lord is great, and greatly to be praised’ (Bible, 1 Chronicles 16/23-25), for ‘Honour and majesty are before Him; strength and gladness are in His place’ (Bible, 1 Chronicles 16/27).

I dedicate this book to Lord Ram who is my dearest of dear, my most beloved, the essence and purpose of my life and being, and for whom, and for whose pleasure, and on whose behest, and on whose divine mission, this book is dedicated. I am short of words to pray to my Lord Ram who is ‘The Lord, the Lord God, the merciful and gracious, long suffering, and abounding in goodness and truth, keeping mercy for thousands, forgiving iniquity and transgression and sin’. (Bible, Exodus, 34/6-7.)

My heart springs out like a fountain of joy and ecstasy when I recall the following lines from the sacred texts of the Holy Bible—‘So it was, when I heard these words, that I sat

down and wept, and mourned for many days; I was fasting and praying before the God of heaven. And I said, 'I pray, Lord God of heaven, O great and awesome God. You who keep Your covenant and mercy with those who *love* you and observe Your commandments. Please let Your ear be attentive and Your eyes open that You may hear the prayer of Your servant which I pray before you now, day and night'. (Bible, the Book of Nehemiah, 1/ 4-5.)

I once again wish to express my sincere and most earnest feelings of deep and overwhelming gratitude for my beloved Lord Ram for whose love and service I have embarked on this adventurous journey, and I wish to thank the Lord from the deepest recesses of my heart for everything the Lord has done for me and provided me with, by humbly offering this short prayer by quoting the Holy Bible, for in all sooth I have no words of my own that would say what I wish to say, and so I rely on the sacred text to convey my feelings to the Lord as follows—'Therefore, I will give thanks to you, Oh Lord—and sing praises to your name' (Bible, 2 Samuel 22/50). 'I rejoice in my Lord and am convinced that 'the Lord is my rock, my fortress and my deliverer; the God of my strength, in Him I will trust (who is) my shield and the horn of my salvation, (who is) my stronghold and my refuge, (who is) my saviour----I will call upon the Lord, who is worthy to be praised, so I shall be saved---' (Bible, 2 Samuel 22/2-4).

'In my distress I called upon the Lord, and cried to my God. He heard my voice---and my cry entered his ears' (Bible, 2 Samuel 22/7). 'He brought me out into a broad place; He delivered me, because He delighted in me' (Bible, 2 Samuel 22/20). And 'You have also given me the shield of your salvation, and your gentleness has made me great. You enlarged my path under me, so my feet did not slip' (Bible, 2 Samuel 22/36-37). So, 'the Lord lives! Blessed be my Rock (of my emancipation and salvation, my liberation and deliverance). Let God be exalted, the Rock of my salvation' (Bible, 2 Samuel 22/47).

And, how the redeemed Spirit yearns to meet the Lord? Well, the answer is—'For I know that my Redeemer lives, and He shall stand (by me) at last on earth, and after my skin is destroyed (and I am dead by the body), this I know that in my flesh (Spirit) I shall see my God (Lord Ram), whom I shall see for myself, and my eyes shall behold and not another. How my heart yearns within me!' (Bible, Job 19/25-27). For has it not been said—'The Lord is within you while you are with him. If you seek Him, He will be found by you' (Bible, 2 Chronicles 15/2). 'But now ask the beasts, and they will teach you; and the birds of the air, and they will tell you; or speak to the earth, and it will teach you; and the fish of the sea will explain to you; who among all these does not know that the hand of the Lord has done all this, in whose hand is the life of every thing, and the breath of all mankind?' (Bible, Job 12/7-10).

'You, O Lord, are a shield for me, my glory and the One who lifts up my head. I cried to the Lord with my voice, and He heard me from His holy hill'. (Bible, Psalm, 3/3-4.) 'Now, therefore, I pray, if I have found grace in Your sight, show me Your way, *that I may know You* and that I may find grace in Your sight'. (Bible, Exodus, 33/13). The Lord said, 'My presence will go with you, and *I will give you rest*'. (Bible, Exodus, 33/14). He (Moses) said, 'Please show me Your glory'. (Bible, Exodus, 33/18). The Lord replied, 'I

will make all my goodness pass before you, and I will proclaim the name of the Lord before you. I will be gracious to whom I will be gracious, and I will be compassionate to whom I will have compassion'. (Bible, Exodus, 33/19).

'How long, O Lord, will You forget me forever? How long will You hide Your face from me? How long will I take counsel in my soul, having sorrow in my heart daily? Consider and hear me, O Lord my God; enlighten my eyes, lest I sleep the sleep of death. Lest my enemy say, 'I have prevailed against him'; lest those who trouble me rejoice when I am moved. But *I have trusted in Your mercy; My heart shall rejoice in Your salvation. I will sing to the Lord; because He has dealt bountifully with me*'. (Bible, Psalm 13.)

'Hear a just cause my Lord; attend to my cry; give ear to my prayer that is not from deceitful lips. Let my vindication come from Your presence; let Your eyes look on things that are upright. You have tested my heart; You have visited me in the night; You have tried me and found nothing; I have purposed that my mouth shall not transgress. I have kept myself from the path of the destroyer. Uphold my steps in Your paths; that my footsteps may not slip. I have called upon You for You will hear me, O God. Incline Your ear to me and hear my speech. Show Your marvelous loving kindness by Your right hand; O You who save those who *trust in You. Keep me as the apple of Your eye; hide me under the shadow of Your wings*.' (Bible, Psalm, 17/1-8.)

'The Lord redeems the soul of his servants and none of those who trust in him shall be condemned'. (Bible, Psalm 34/22). So, help me, oh Lord! 'The Lord is my strength and my shield. My heart trusted in him and I am helped. Therefore my heart greatly rejoices, and with my song I will praise him'. (Bible, Psalm, 28/7). 'To the end that my glory may sing praise to you and not be silent. Oh Lord my God, I will give thanks to you for ever'. (Bible, Psalm 30/12).

I do not know how to conclude this submission and sufficiently thank the Lord God of my heart, and so wish to say something more to Lord Ram: "O Lord, 'Have mercy upon me, o God, according to your loving kindness.... and cleanse me from my sins... wash me, and I shall be whiter than snow... create in me a clean heart, O God, and renew a steadfast spirit in me. Do not cast me away from your presence, and do not take your holy Spirit from me... restore to me the joy of your salvation, and uphold me with your generous Spirit (Bible, Psalm, 51/1-2, 7-8, 10-12). Deliver me out of the mire, and let me not sink... draw near to my soul and redeem it (Psalm, 69/14, 18). I am like a pelican of the wilderness; I am like owl of the desert; I lie awake, and am like a sparrow alone of the housetop... hear my prayer, o Lord, and let my cry come to you (Psalm, 102/7,1). Truly my soul silently waits for God, from him comes my salvation. He is my rock and my salvation; he is my defense... and my refuge is in God (Psalm, 62/1-2, 7). O God you are my God, early will I seek you, my soul thirsts for you, my flesh longs for you, in a dry and thirsty land where there is no water... you have been my help, therefore in the shadow of your wings I will rejoice. My soul follows close behind you, your right hand upholds me (Psalm, 63/1, 7-8). I am waiting in life's departure lounge, waiting for my flight to freedom. But till that time, 'I will sing to the Lord as long as I live; I will sing

praise to my God while I have my being' (Psalm, 104/33). 'I will praise the name of God with a song; and will magnify him with thanks giving' (Psalm, 69/30).

'And rejoice in the Lord, you righteous one, and give thanks at the remembrance of his holy name (Psalm 97/12). Exalt in the Lord our God, and worship at his holy hill, for the Lord our God is holy (Psalm 99/9).'

'May my speech (read my book) be pleasing to him (Lord Ram), and as for me, I will rejoice in the Lord' (Bible, psalm, 103).' So, help me, Oh Lord!

And 'finally, my bretheren, rejoice in the Lord' (Bible, Philippians, 3/1)."

Amen!

Ajai Kumar Chhawchharia

Date: 15th September, 2016.

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An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

CHAPTER 1

Atharva Veda's

Ram Purva Tapini Upanishad

The Ram Purva Tapini Upanishad supplements and compliments the Ram Uttar Tapini Upanishad as well as the Ram Rahasya Upanishad. All these Upanishads belong to the Atharva Veda tradition.

This Upanishad has five elaborate Cantos dedicated to the theme of Lord Ram's divine nature. He was an incarnation of Lord Vishnu who is also known as the Viraat Purush, the macrocosmic form of the supreme transcendental Brahm. In fact, Vishnu is the macrocosmic gross body of Brahm and as such is regarded as the Supreme Being himself. The basic difference between the 'Purva' and the 'Uttar' Ram Tapini Upanishads is that the former describes Lord Ram with attributes and qualifications, i.e. the divine form of Lord Ram in his human incarnation, while the latter describes Lord Ram as the supreme transcendental Brahm that has no attributes and qualifications whatsoever. On the other hand, as the name suggests, the Ram Rahasya Upanishad unfolds the esoteric secrets of Lord Ram and his various Mantras.

The verses of the Ram Purva Tapini Upanishad are in the 'Anushtup Chanda' style of composition, and there are in all five elaborate Cantos in it.

Briefly, Canto 1, Canto 2 and Canto 3 till verse no. 15 describe the esoteric secret meanings and different connotations of the various names and Mantras, including the Beej Mantras, of Lord Ram, along with their spiritual significance and the relevant prayers that are employed to honour and worship the Lord. To highlight the great importance and significance of the Beej Mantra of Lord Ram, Canto 2, verse no. 2 asserts that it is the seed from which the whole universe has emerged like a huge banyan tree that

is born from its seed. The Beej Mantra is the root or seed from which the rest of the Mantra is constructed, and it is like a formula in any field of science that helps one not only to understand and unravel the secrets of that particular field but also to implement these unique principles of science in practice—the only difference being that the field of study and practice here is spiritual and metaphysical.

The story of Ramayan, which is a sort of biography of Lord Ram, from the Lord's forest sojourn till his victory over the demons at Lanka and his return to his capital at Ayodhya to be crowned its King-Emperor, is outlined in Canto 4, verse nos. 16-31.

The next phase of this great Upanishad begins from Canto 4, verse no. 32 and lasts till Canto 5, verse no. 6 wherein the worship Yantra of Lord Ram, called also as the 'Bhupur Yantra', is described in graphic detail in a step-by-step method as how to construct it, the placement of various Mantras in it, and the steps involved in formal forms of worship using this Yantra.

The worship 'Yantra' of Lord Ram is in the shape of a geometrical diagram that is made to accommodate various divine Mantras that are charged with cosmic energy and dynamism that helps this creation to survive on its own steam. The Yantra is a sort of magical Charm or Talisman used to harness the dynamic cosmic powers that remain beyond the reach of ordinary men, and which, once tapped, can empower the person with supernatural powers and authority. Like any other modern-day gadget or machinery, it has a complex structure with numerous components, and to make it effective it is of paramount importance that the art and skill of its construction and usage be thoroughly mastered. Otherwise it is as useless as any other electric, electronic or mechanical gadget or machine that is either not properly made or is not properly operated. But once correctly made and used, the Ram Yantra, also called the Bhupur Yantra, can prove to be a panacea for all problems faced by the Lord's devotee and spiritual aspirant. It is an instrument or apparatus in the pattern of a geometrical diagram used for formal forms of worship of the Lord, and is regarded as the whole universe in a miniature form.

The Upanishad concludes by outlining the immense pecuniary and spiritual rewards obtainable by having sincere devotion for and diligent worshipping of Lord Ram in Canto 5, verse nos. 7-10.

Śānti Pāṭha / शान्तिपाठ

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।

स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥

स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः।

स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /

sthiraīraṅgaistuṣṭuvāmsastanūbhirvyaśēma dēvahitaṃ yadāyuh //
 svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
 svasti nastārksyo ariṣṭanēmiḥ svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

ओम ॐ! गुरु के यहाँ अध्ययन करने वाले शिष्य अपने गुरु, साथ में पढ़ने वाले तथा मानव मात्र की कल्याण की इच्छा से देवताओं से प्रार्थना करते हैं— ‘हे देवगण! हम अपने कानों से शुभ एवं कल्याणकारी वचन ही सुने। निन्दा, चुगली, गाली या अन्य पाप की बातें हमारे कानों में न पड़े। हमारा जीवन यजन—परायण हो। हम सदा भगवान की अराधना में लगे रहें। हम नेत्रों से भी सदा कल्याण का ही दर्शन करें। किसी अमंलकारी और पतन की ओर ले जाने वाले दृश्यों की तरफ हमारा आकर्षण कभी न हो। हमारा शरीर, हर अंग सुदृढ़ और पुष्ट हो। वह भी इसलिए कि हम उनके द्वारा भगवान का स्तवन करते रहें। हमारी आयु भोग—विलास या प्रमाद में न कटे। हमें ऐसी आयु मिले जो भगवत् कार्य में आ सके। जिनका सुयश सब ओर फैला है वे देवराज इन्द्र, सर्वज्ञ पूषा, गरुड़ (अरिष्टनिवारक ताक्ष्य) और बुद्धि के स्वामी बृहस्पति—ये सभी देवता भगवान की ही दिव्य विभूतियाँ हैं। वे सब सदा हमारा कल्याण एवं पोषण करें। इनकी कृपा से हमारे साथ प्राणिमात्र का कल्याण होता रहे। आध्यात्मिक, आधिदैविक और आधिभौतिक—इन तीनों प्रकार के तापों की शान्ति हो।’

‘OM salutations! The disciples who are studying the scriptures at the place of their Guru (teacher, moral preceptor, guide) remember the Gods and pray to them for the welfare and good of their teacher, their fellow students as well as the human race as a whole— ‘Oh Gods! Let us hear auspicious and noble things with our ears. Criticism of others, finding faults with them, useless gossip, cynicism, cursing and use of foul as well as abusive language, profanities, expletives and all other types of non-righteous, uncultured, uncivilised and unwarranted sinful words should not enter our ears. Let our lives be devoted to and focused on the Lord God! Let us spend our time in his worship and honour. Not only the ears, but let our eyes too see good things only. Let not our eyes be ever attracted towards or enchanted by any sight or scene that is inauspicious, unrighteous, un-virtuous, detestable, abhorable, corruptible and degrading, perverting or depraving for the mind-heart-intellect complex. In short, let our views and sights be pure. Let our body, every part of it, be able, strong and healthy so that we can be fit enough to praise, worship, honour, serve and revere the Lord God (because an unfit, diseased and decrepit body is a great burden and hindrance in life of the seeker/aspirant). Let our age and life not be spent in the gratification of the sense organs or enjoyment of the materialistic world, or be frittered away in indolence and lethargy. Our lives should be used for the work of the Lord God (i.e., we can do righteous and selfless deeds of all kinds). They whose fame is spread in all the direction, i.e., the king of Gods named Indra, the all-knowing Pusha, the bird who can eliminate/remove all sorrows, misers, distresses, troubles and tribulations of all kinds, i.e. Garuda, the legendary eagle/heron, as well as the Lord of wisdom and intelligence, Lord Brihaspati—all of them are the various manifestations and extension of the Lord’s excellence, majesty, magnificent glories, stupendous powers and supreme dignity. Let them all sustain, enhance and nourish all

that which is good for us. Their grace and kindness will give well-being and auspiciousness to all the creatures including us. Let all the torments pertaining to this existence be calmed down. [The so-called three 'Traitaps' are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace. Let us have peace. Let us have peace.'

अध्याय— १, सर्ग— १
प्रथमोपनिषद्

Chapter-1, Canto-1

रामनाम के विविध अर्थ, उनका साकार रूप, मन्त्र एवं यन्त्र का महातम्य

The various meanings of the word 'Ram'; the Lord's visible form, Mantras, Yantra (instrument for worship), and their significance

श्रीरामतापिनीयार्थं भक्तोध्येयकलेवरम् । विकलेवरकैवल्यं श्रीराम ब्रह्म म गतिः ॥
ॐ चिन्मयेऽस्मिन् महाविष्णौ जाते दशरथे हरौ । रघोः कुलेऽखिलं राति राजते यो महीस्थितः ॥१॥

śrīrāmatāpaniyārtham bhaktodhyeyakalēvaram /
vikalēvarkā'ivalyaṃ śrīrāma brahm ma gatiḥ //
om cinmaye'sminmahāviṣṇau jāte daśarathe harau /
raghoḥ kule'khilaṃ rāti rājate yomahīsthitaḥ // 1//

श्रीरामतापिनीयोपनिषद् यथार्थ में भक्तों के लिए ध्यान का विषय है (कारण श्रीराम तत्त्व का इसमें ज्ञान होता है)। जो प्राकृत शरीर से रहित है, जो कैवल्य परमपद है, जो परमब्रह्म है— वह ही श्रीराम मेरे आश्रय हैं और मेरी गति हैं।

ॐ । चिन्मय (शुद्ध ज्ञान) रूप महाविष्णु जब दशरथ के घर रघुकुल में अवतार लिये उस समय उनका नाम राम हुआ। (इस नाम की उत्पत्ति इस प्रकार है— जो पृथ्वी पर स्थित होकर भक्तों के मनोरथ पूर्ण करते हैं और राजा के रूप में स्थित हैं— वे राम हैं। 'राति राजते योमहीस्थितः'— राति का पहला अक्षर 'र' एवं महीस्थित का पहला अक्षर 'म' से राम बना है।) (१)

1. Om salutations! When the great Lord Vishnu also known as Hari—who is an embodiment of the divine virtues of 'Sat-Chit-Anand' or pure truth, pure consciousness and pure bliss—took birth as an incarnation in the household of king Dasarath (the king of Ayodhya) in the clan of king Raghu, he was known by the name of Ram.

The Lord's name 'Ram' is derived by taking the first letter of the two words '*Raati*' and '*Mahisthita*'. The word '*Raati*' means one who is deeply engrossed or involved in something. Here it refers to Lord Vishnu who is perpetually involved in taking care of this creation. The other word '*Mahisthita*' has two parts—'*Mahi*' meaning earth, and '*Sthita*' meaning to be established or be present in. Hence, the word 'Ram' refers to Lord Vishnu who is present on earth to take care of it and its inhabitants, and is formed by taking the first letter of each of these two words—i.e. 'Raa' (pronounced as in *rather*) from *Raati*, and 'Ma' (pronounced as in *mother*) from *Mahisthita*.

Hence, the etymological significance of the word 'Ram' is as follows—Ram is the great Lord Vishnu who stays on this earth, or the Supreme Being who has revealed himself on this earth as an incarnation, and lives here to fulfill all the desires of his devotees as well as to take well care of them. To live up to his role and carry out his obligations as a benevolent care-taker and benefactor of this world, he lives here as a king-emperor (because a 'king-emperor' is naturally responsible for the all round welfare of the subjects under him, and is also the 'Lord' of the realm). [Lord Vishnu is the sustainer and protector of this creation. He is actually the Supreme Being known as Brahm playing this role, amongst his various other roles, as the cosmic care-taker, sustainer, nourisher and protector of this creation. In this particular role, Brahm is called Vishnu at the macrocosmic level of creation, and as Lord Ram at the microcosmic plane of existence.] (1).

[Note—It ought to be noted here that as a noble, righteous and conscientious king-emperor it is obligatory upon Lord Ram to take care of all the subjects of his extended vast kingdom, which implies the entire earth and all its creatures, with equal love and affection, and not limiting his benevolent grace and kindness only to those who are his devotees, because that would be too selfish and absolutely un-behooving of a great King and Emperor of the whole world who is morally bound and traditionally obliged to treat all the inhabitants of his kingdom and empire equally, and with the same love and affection as that extended to his favourite attendants. The fact that Lord Ram has been remembered as such a great King-Emperor proves that he did indeed live up to his role as the care-taker and protector of the entire earth and its inhabitants.

For spiritual purposes, however, the word 'devotee' is used to motivate the general populace to imagine the immense rewards that they can reap if they become devoted to such a kind and benevolent Lord who takes care of even those who are not devoted to him. Besides this, since Ram is an incarnation of the Supreme Being, he is not an ordinary King or Emperor. And every single creature born in this creation is expected to honour and show his respects to the great Father from whom he has been born and who takes care of all his needs and welfare. To serve the supreme Lord selflessly, to be obliged to him and to thank him for all that he has done for the creature, to honour him and pay tribute to him is tantamount to having devotion for the Lord. It is the basic courtesy and civility expected from all living beings to honour their benefactor and protector.]

स राम इति लोकेषु विद्वद्भिः प्रकटीकृतः । रक्षसा येन मरणं यान्ति स्वोद्रेकतोऽथवा ॥२॥

sa rāma iti lokeṣu vidvadbhiḥ prakāṭīkṛtaḥ /

rākṣasā yena maraṇaṃ yānti svodrekato'thavā // 2//

विद्वानों ने यह प्रकट किया है कि वो ही राम हैं (चाहे उस शब्द की उत्पत्ति का कोई भी कारण हो) जिनके द्वारा राक्षस मारे गये। ('राक्षस येन मरणं' के राक्षस शब्द के पहले अक्षर 'रा' तथा मरण शब्द के पहले अक्षर 'म' को जोड़ने पर 'राम' बना।) (२)

2. This is how experts have highlighted the importance of the Lord name as 'Ram'.

Other connotation of the name 'Ram' is that it refers to the Lord who causes the extinction or elimination of demons representing sinful, evil and pervert forces in creation that cause immeasurable miseries and unnecessary pain to the rest of the creatures of the Lord's creation. [In other words, Lord Vishnu reveals himself as an incarnation of Lord Ram whenever demonic forces become ascendant on earth.] (2).

[Note—The first letter of the Lord's name 'Ram', i.e. the letter 'Raa', is taken from the first letter of the word 'Raakshash' meaning the demons, and the second letter 'Ma' comes from the word 'Maranam' meaning death. Hence, the word 'Ram' means the one who causes the death of the demons, or the one who was the slayer of demons. These demons were symbols of evil, pervert, negative and sinful qualities in the world. These qualities, which are called 'Tam', are present in smaller or greater quantities in all the creatures because they are an integral part of creation, but when they become dominant and go beyond control, almost eclipsing the good and virtuous qualities, they become a problem for the rest of the creatures. It is then that the Lord has to come and restore the balance in the favour of good qualities and redeem his solemn vow that he would protect his subjects and look after them well.]

रामनाम भुवि ख्यातमभिरामेण वा पुनः । राक्षसान्मर्त्यरूपेण राहुर्मनसिजं यथा ॥३॥

प्रभाहीनांस्तथा कृत्वा राज्यार्हाणां महीभृताम् । धर्ममार्गं चरित्रेण ज्ञानमार्गं च नामतः ॥४॥

rāmanāma bhuvi khyātamabhirāmeṇa vā punaḥ /

rākṣasānmartyarūpeṇa rāhurmanasijaṃ yathā // 3//

prabhāhīnāṃstathā kṛtvā rājyārḥāṇāṃ mahībhṛtām /

dharmamārgaṃ caritreṇa jñānamārgaṃ ca nāmataḥ // 4//

वे सबके मन को अभिराम (प्रसन्नता, हर्ष) देने वाले, सुन्दर शरीर वाले होने से पृथ्वी पर 'राम' कहलाये। अथवा जो मनुष्य रूप होकर भी राक्षसों को उसी प्रकार मलीन कर देते हैं जैसे राहु चन्द्रमा को, वो 'राम' कहलाये। अथवा जो अपने आदर्श चरित्र के उदाहरण से राजा लोगों को सत्यपथ (धर्मपथ) पर चलने की शिक्षा देते हैं, नाम जप करने पर ज्ञान मार्ग की प्राप्ति कराते हैं (३-४)।

3. Since Lord Ram enchants and captivates the Mana (mind and heart) of all the living beings in this world (by his kindness, grace, benevolence and mercy, by his giving of protection and succour and solace to all creatures), since the Lord is so endeared to all the living beings that he finds a permanent and respectful place in their Mana, he is called 'Ram'. [The word 'Ram' means in this context 'one who enchants and captivates the

Mana of all the creatures, finding a permanent place in their hearts and inspiring respect and devotion in their minds.]

Another interpretation is that he is called ‘Ram’ because he stuns the demons, vanquishes them, and virtually nullifies or overcomes their astounding power and strength just like the ‘Rahu’ effortlessly eclipses the Moon during the lunar eclipse¹ (3).

[Note—¹The legend of *Rahu* is that he was the eldest son of the demon Viprachitti and his wife Shinghikaa. His younger brothers were Ilvala, Vaataapi, Narak amongst others. When Lord Vishnu, disguised as the beautiful Mohini, was distributing the ambrosia of eternity called Amrit to the Gods during the episode of the churning of the ocean as told in the Purans, Rahu assumed the form of a God and surreptitiously entered the lines of the Gods to take this Amrit. When his cheating was discovered, Vishnu cut off his head with his weapon called the Chakra Sudarshan (a circular saw-like discus). But it so happened that before the head was severed Rahu had already drunk some Amrit, and so did not die. His head and torso became two independent entities. The former was called ‘Rahu’ and the latter ‘Ketu’.

Since the Moon God and the Sun God had betrayed him, Rahu takes revenge by devouring them periodically to satisfy his hunger. He devours them when they are in their full glory—viz. he devours the Moon God during the full moon night, and the Sun God only during the day time, either when the sun rises or during its journey across the sky, but never at sunset when the sun is already losing its radiance and is on the decline.

Again, since the head of Rahu was severed from the neck, hence both the Moon God and the Sun God re-emerge from the lower end of the head after they have been devoured by the mouth of Rahu. This is why the moon and the sun appear to be getting cut-off from view from one of their discs, symbolizing their gradually entering the mouth of Rahu, and emerging from the other end symbolizing their exit from the severed portion of the neck.

Actually however, the phenomenon of the lunar eclipse is due to the earth’s shadow falling on the moon’s surface when it comes in the path of this shadow during its revolution around the earth. This scientific fact was known to the great Rishis (sages and seers) who had preached the Upanishads, and it is clearly mentioned in *Varaaha Upanishad*, Canto 2, verse no. 74 of the Krishna Yajur Veda tradition which says “When the moon is said to be devoured by the demon Rahu (the severed head of a demon) during the lunar eclipse, people start offering worship, making sacrifices, doing penances, taking purifying baths, giving alms and making charities, observing austerities etc. so that the Moon God is freed from the demon’s curse, but all their deeds are a waste of effort and done in utter ignorance because there is no such event and the darkness on the moon’s disc is actually a shadow of the earth falling upon it. This shadow would go away on its own when the time comes even if no such hue and cry is raised by worried worshippers. So it is a height of stupidity and profound ignorance to even think that the Moon God has been cursed or is being devoured, and by doing so many religious deeds it can be freed from its torments.”

Similarly, the solar eclipse is caused when the moon comes in between the shiny surface of the sun and the earth, thereby blocking the former’s view from the latter’s surface.

The elongated torso of Rahu came to known as ‘Ketu’ and it is recognized as the comet in modern science. That is why sighting of the comet is regarded as a bad omen. Both Rahu and Ketu are placed amongst the nine planets. They represent the two nodal points where the celestial equator cuts the ecliptic.

In iconography, Rahu is depicted as just a head or even as a snake’s hood.]

4. Lord Ram sets an example for other kings and emperors who have gone astray from their designated noble path, who have become fallen and have lost their exalted stature, who have not lived up to their noble obligations and expectations, who forgotten their moral duties towards their subjects, and who have consequentially lost their right to glory, majesty and fame, but who sincerely wish to re-establish and re-attain their lost glory, majesty, fame and acclaim (as noble kings and emperors) as how to follow a righteous and an auspicious way of life, inculcate exemplary virtuous character, and observe the noble and eclectic principles of probity, propriety and nobility in practice—in brief, to observe the tenets of ‘Dharma’—by observing them personally, and proving beyond doubt that they are indeed possible and feasible. His life serves as a beacon for others to follow; it serves as an inspiration for others.

[Lord Ram not only shows them the path of ‘Dharma’—i.e. the path of righteousness, nobility, propriety, probity, auspiciousness and nobility, but also sets for them high standards of ‘Charitra’—i.e. high moral character, excellent levels of ethical behaviour, exemplary levels of personal virtues and positive traits, and an example of an ideal life that is worth emulating and adoring.]

Those who repeat his divine name ‘Ram’ are blessed with the virtue of ‘Gyan’—i.e. they inculcate true knowledge, wisdom and enlightenment which leads to their becoming self-realised and Brahm-realised.

[This is because the name of the Lord, i.e. ‘Ram’, is no ordinary name but has profound spiritual and metaphysical importance and significance which is described in this Upanishad as well as in the Ram Rahasya Upanishad. The name ‘Ram’ is a synonym for the supreme transcendental Brahm, and hence stands for the pure conscious Atma which is the truthful ‘self’ of the spiritual aspirant. This realisation leads to his spiritual Mukti, or liberation and deliverance from the bondage of ignorance and delusions which had hitherto shackled him to this artificial world of material sense objects that are perishable and the cause of all his miseries and torments, as well as to the gross body which he had been erroneously thinking to be his ‘self’. Once the light of Gyan is shown in the worshipper’s inner-self, all darkness arising out of A-Gyan, or ignorance of the truth that leads to delusions, is dispelled.]

In other words, Lord Ram shows the world that he is called ‘Ram’ because he has strictly followed and established these eclectic tenets or auspicious principles of life, and if they do so they too can be similarly honoured.] (4).

तस्य ध्यानेन वैराग्यमैश्वर्यं यस्य पूजानात् । तथा रात्यस्य रामाख्या भुवि स्यादथ तत्त्वतः ॥५॥

tathā dhyānena vairāgyamaiśvaryaṃ svasya pūjanāt /

tathā rātyasya rāmākhyā bhuvi syādatha tattvataḥ // 5//

—अपना ध्यान करने पर भक्तों को वैराग्य देते हैं, अपने विग्रह की पूजा करने पर ऐश्वर्य देते हैं—
उनका नाम पृथ्वी पर ‘राम’ नाम से विख्यात है। यह यथार्थ बात है (५)।

5. He bestows the spiritual virtues of 'Vairagya'—i.e. renunciation, dispassion and detachment towards this material world and its sense objects in the heart of those who do 'Dhyan'—i.e. those who remember, contemplate and meditate upon the Lord's divine virtues, his being the personified form of the supreme transcendental Brahm, his teachings, and the truth of the pure conscious Atma, the 'truthful self', by doing Dhyan (meditation and contemplation).

For those who worship his divine form, he provides them with abundant 'Aishwarya'—i.e. fame, glory, majesty, magnificence, authority and powers.

[Only a person who possesses exclusive right on something can give it to others. So, when it is said that the Lord bestows some largesse to his devotee, whether in the form of Dharma, Gyan, Vairagya or Aishwarya, it follows that the Lord has an undisputed sway over these virtues in this world. That is why he is called a 'King' and 'Ram'. King because he is very liberal with his largesse, and Ram because he is ever ready to take good care of this world.] (5).

रमन्ते योगिनोऽनन्ते नित्यानन्देचिदात्मनि । इति रामपदेनासौ परं ब्रह्माभिधीयते ॥६॥

ramante yogino'nante nityānande cidātmani /

iti rāmapadenāsau paraṁ brahmābhidhīyate // 6//

योगीजन जिन नित्यानन्द, चिदात्मा परमात्मा में रमण करते हैं, वे ही राम पद से जाने जाते हैं। वे जो परम पद हैं, ब्रह्म की प्रार्थना से अवतार धारण किये इसलिए 'अवतारी राम' एवं 'परमब्रह्म' एक ही हैं (६)।

6. Great Yogis (acclaimed and realised ascetics) spend their time contemplating perpetually upon Lord Ram who is 'Anant'—i.e. who is eternal and without an end, who is 'Nitya-Anand'—i.e. who is always blissful and full of happiness, and who is 'Chid-Atma'—i.e. who is an enlightened soul, the pure consciousness that is the 'true self' of the entire creation, the soul that is unqualified supreme consciousness, pure and uncorrupt. In other words, Lord Ram is the supreme Soul (Parmatma or Brahm) personified.

Hence, Lord Ram is personified Supreme Being known universally as Parmatma or Brahm. This divine Lord had manifested as a human being specifically on the prayers of Lord Brahma. [That is, the unqualified, un-manifest and attribute-less Divinity called Brahm had revealed himself in the form of Sri Ram, who is an image or personification of that Brahm, on the prayers of the creator Brahma. This refers to the episode in the Purans wherein all the Gods and mother Earth in the form of a holy cow had approached Brahma and requested him to find a way to protect them from the horrors unleashed by the demons led by their king Ravana¹. At that time, they had prayed to Lord Vishnu who promised to come to earth as a human being to eliminate the demons. His incarnation is called 'Ram'.]

Hence, the manifested divine Being known as Ram, and the un-manifest divine Being known as Vishnu are one and the same (6).

[Note—¹The story of the demon king Ravana has been elaborately described in Adhyatma Ramayan of sage Veda Vyas, in the epic's Uttar Kand, Cantos 1 and 2. An English version of this great epic has been published separately by this humble author.]

चिन्मयस्याद्वितीयस्य निष्कलस्याशरीरिणः । उपासकानां कार्यार्थं ब्रह्मणो रूपकल्पना ॥७॥

cinmayasyādvitīyasya niṣkalasyāśārīriṇaḥ /
upāsakānāṃ kāryārthaṃ brahmaṇo rūpakalpanā // 7//

ब्रह्म चिन्मय, अद्वितीय, निष्कलंक, पञ्च भौतिक शरीर से रहित है। वो ही ब्रह्म अपनी उपासना करने वाले भक्तों के लिए कल्पितरूप धारण कर मनुष्य रूप में अवतार लेते हैं (७)।

7. The supreme transcendental Brahm is 'Chinmaya'—i.e. an embodiment of enlightenment, wisdom and pure super-consciousness.

Brahm is 'Advitiya'—i.e. he is unique, matchless and without a parallel, being non-dual or 'Advaitya' by nature.

Brahm is 'Nishkal'—i.e. he is without any faults, shortcomings, taints and blemishes of any kind whatsoever.

Brahm has no 'Sharir'—i.e. he has no physical gross body with definite attributes and characteristic features because essentially Brahm is unqualified, attribute-less, formless and ethereal entity which has no physical boundaries and limitations of having a gross body made up of the five elements (earth, water, fire, air/wind and sky).

But for the sake of those who worship and adore him as well as to fulfill their wishes and accomplish certain tasks for them, the same supreme transcendental invisible Brahm who has no qualifications, attributes and gross body manifests himself in a divine visible form which has physical qualities and attributes. [In other words, the invisible becomes visible; the attribute-less becomes one with attributes; the un-qualified assumes certain qualities; the sublime and subtle becomes gross. The transcendental Brahm becomes a human being. But inspite of this transformation, Brahm retains his inherent immaculacy, supremacy, divinity and sublimity much like the fire element that retains its grand virtues of being pure and its ability to illuminate its surroundings with its inherent light even if it has to reveal itself in such gross, degrading, demeaning and ignominious conditions as those needed to burn a huge mound of garbage simply because it is the duty of the Fire God to burn trash to restore cleanliness! But it must be remembered that this gross form of the fire is only an illusion and it does not affect its sacredness, because it is the same fire that is present in the pit of fire sacrifices.

In the same way, even though Lord Vishnu (who is regarded as Brahm's manifestation at the macrocosmic level, and also known as the Viraat Purush in this from) had to manifest himself as a human being in the form of Ram, the Lord did not loose his basic divinity and holiness. If he acted like an ordinary human at times, it was only to play his part in the cosmic drama or worldly theatre perfectly. All of Lord's works are done to perfection, so how can he not play his role as a human being to perfection? But those who are wise and enlightened realise that Lord Ram's worldly

activities such as his child-hood pranks or his running around in the forest frantically in search of his lost wife Sita who had been abducted by the demon Ravana, his wailings and miseries in her memory, or even his dependence upon the monkey army to overcome the ferocious demons, are only an illusion and do not tell the truth about the 'real' Ram. The knowledge of the 'real' Ram comes from the study of the Upanishads and understanding the profound import of his name 'Ram' as described in them.] (7).

रूपस्थानां देवतानां पुंस्त्र्यङ्गास्त्रादिकल्पना । द्विचत्वारिषडष्टानां दश द्वादश षोडश ॥८॥
अष्टादशामी कथिता हस्ताः शङ्खादिभिर्युताः । सहस्रान्तास्तथा तासां वर्णवाहनकल्पना ॥९॥

rūpasthānāṃ devatānāṃ puṁstryaṅgāstrādikalpanā /
dvittatvāriṣaḍaṣṭānāṃ daśa dvādaśa ṣoḍaśa // 8//
aṣṭādaśāmī kathitā hastāḥ śaṅkhādibhīryutāḥ /
sahasrāntāstathā tāsāṃ varṇavāhanakalpanā // 9//

जो परमात्मा राम के रूप में देह धारण किये हैं उन्हीं की पुरुष, स्त्री, अंग और अस्त्र आदि के रूप में कल्पना की जाती है। जितने देवता हैं वे सब उस परमात्मा में स्थित हैं (अथवा वो परमात्मा के ही भिन्न रूप हैं)। अतः वे भिन्न—भिन्न शस्त्र वगैरह का रूप धारण कर उनकी सेवा करते हैं पर उनसे (राम से) भिन्न/पृथक् नहीं है। परमात्मा ब्रह्म जो रूप धारण करते हैं उनमें किसी में दो, किसी में चार, आठ, दस, बारह, सोलह, अठारह— इतने हाथ कहे गये हैं। उनके हाथों में शंख आदि सुशोभित हैं। जब वे विराट पुरुष (विश्व रूप) धारण करते हैं तो उनके सहस्रों हाथ हो जाते हैं। उन भिन्न रूपों के भिन्न—भिन्न रंग एवं वाहन आदि की कल्पना की गयी है (८—९)।

8-9. The supreme Brahm who is the Supreme Being has revealed himself in various forms at different times, such as in the form of various Gods and Goddesses who are actually the same divine Lord (Brahm) assuming and playing different roles according to the needs of the creation and varying circumstances.

All the divine virtues and cosmic powers of the supreme Brahm have revealed themselves as various Gods and Goddesses. All these manifestations have different forms or bodies (sublime and subtle as well as gross and physical), different virtues and characteristics, and use a variety of arms and armaments to trounce the evil forces of creation, overcome the pervert and negative traits, and restore the balance in favour of the positive, the righteous and the auspicious forces in creation. All the Gods who exist in this creation are nothing else but myriad extended forms of that one supreme immutable and non-dual Brahm.

All these different forms of Gods and Goddesses using different arms and means to control and regulate this creation are actually Brahm in these forms to perform different roles in creation, but none of them is separated or different from the principal known as Brahm.

Therefore, Brahm assumes an astounding variety of divine forms (as Gods and Goddesses) in creation to serve it and protect its interest—some forms having two arms, some having four, others having six, eight, ten, twelve, sixteen or even eighteen arms¹.

All these divine forms of the Lord hold various signs of their being manifestation of the Lord himself, such as holding a Conch or having a mark of the same on some part of their divine form. [The Conch is a trademark sign of Lord Vishnu. All incarnations of Vishnu had it as a birth mark on some part of the body, usually in the palm of the hand.]

When he (Brahm) reveals himself in the ‘Viraat’ form (literally the huge, mammoth, colossus and vast cosmic form of the Lord that is all-encompassing, all-pervading and all-inclusive, and which is called the ‘Viraat Purush’) at the macrocosmic level of creation, he is said to have thousands of hands (symbolizing the sum total of all the creatures of creation). [In other words, when Brahm assumes the form of this visible world inhabited by living beings having a gross body, he is said to have thousands of hands as a metaphor for his being in all these individual forms. The term ‘thousand’ is only a figure of speech to imply the uncountable number of forms that the same Brahm takes in order to become each living being of this creation.]

The Lord is said to have as many countless shades of colours or complexions, and as many vehicles to move about or mediums to express himself in this world as there are his forms. [From the macrocosmic perspective this refers to the numerous Gods and Goddesses, and from the microcosmic viewpoint it refers to the countless variety of creatures that live in this world. Each has his or her own characteristic attributes, qualities, temperaments, nature and personality traits—which are like his or her ‘complexion or colour’. Since all these forms have their individual desires, aspirations, ideals and motivating factors that inspire them to act in a particular way and express themselves, they are said to have as many vehicles or ‘Vaahans’.] (8-9).

[Note—¹If we take a more broad and holistic approach of creation considering the view of the Upanishads that everything in creation is Brahm personified, then we deduce that not only the Gods but even all the varieties of animal and plant species in creation, right from the single-celled amoeba or simplest of algae and fungi to the most complex of animals and plants, both of astounding variety and magnificent diversity, are nothing but the same Brahm in all these forms. So, while we have a two-armed man symbolizing some God at the macro level of creation, we also have a woman standing for some Goddess. Just like we have benevolent or malevolent Gods and Goddesses, we also have noble, righteous, conscientious, pious and holy human beings as well as cruel, pervert and sinful ones. Added to this is an un-imaginable variety of animals and plants. If we look at trees, we observe that a single tree may have numerous branches, and each of these branches is like a ‘limb’ of that tree. In the animal kingdom, the octopuses have so many tentacles, and the spider has so many limbs. Thus, a wise man must understand the essence of what this Upanishad means to convey.]

शक्तिसेनाकल्पना च ब्रह्मण्येवं हि पञ्चधा । कल्पितस्य शरीरस्य तस्य सेनादिकल्पना ॥१०॥

śaktisenākalpanā ca brahmaṇyevaṃ hi pañcadhā /

kalpitasya śarīrasya tasya senādikalpanā // 10//

उन परम ब्रह्म के लिए नाना प्रकार की शक्तियाँ एवं सेना आदि की सिर्फ कल्पना ही की जा सकती है। इस प्रकार उस निर्विकार परमब्रह्म में पञ्च विधि शरीर की (जैसे विष्णु, शिव, ब्रह्मा, दुर्गा, गणेश, सूर्य आदि) मात्र कल्पना ही है। फिर उनके लिए सेना इत्यादि की कल्पना होती है (१०)।

10. It is also imagined that all these countless forms of the Lord need different Shaktis or dynamic forces, powers and strengths, as well as armies or attendant warriors to help them carry out their myriad duties or various roles in creation.

[The Gods who take the lead in giving protection to the heavenly bodies have their own armies to help them in the heaven. When Lord Vishnu revealed himself as Lord Ram, he too had an army of monkeys to help him eliminate the demons led by Ravana. But it is an imagination of the fertile mind that thinks the Supreme Being needs an ‘army’ to help him. The mind forgets the fact that even the members of such an imaginary army are also one or the other forms of the same Supreme Being as the God or the King under whom these armies live, as no living being in creation is exempt from the tenet that ‘nothing exists that is not Brahm personified’. Besides this, it is incredulous to even think that the all-powerful and almighty Lord would need some subsidiary help or support to prop himself up. Brahm is the one who helps others, who supports others, who protects others, so it is absurd to think that someone else would help him, support or protect him!]

Similarly, one only imagines that there are five individual forms in which the supreme Brahm exists¹, whereas the fact is that all these forms are various revelations of the same non-dual, uniform, indivisible and immutable Brahm (10).

[Note—¹There are many ways in which the term ‘five forms’ can be interpreted.

One is that it refers to the five elements of creation—such as the sky, air, fire, water and earth. The entire creation had been moulded out of these five.

The second interpretation is that it refers to the following deities—the Gods Vishnu (the sustainer and protector) and Shiva (the concluder), the Goddess Durga (who rides a lion and is said to be the warrior goddesses who is the patron deity of warriors), and the Gods known as Surya (the Sun God) and Chandra (or the Moon God), or even Lord Ganesh (the deity who is worshipped before all other Gods, and is said to be the one who helps the worshipper overcome all hurdles and obstacles in any endeavour).

The third way to look at it is that the five divine forms of Brahm are the three gods of the Trinity such as Brahma, Vishnu and Shiva, the Shakti or cosmic dynamic energy of these three Gods revealed as Mother Goddess, and other countless Gods and semi-gods.

Actually, all of them are the same supreme Brahm revealed in these forms.]

ब्रह्मादीनां वाचकोऽयं मन्त्रोऽन्वर्थोदिसंज्ञकः । जप्तव्यो मन्त्रिणा नैनं विना देवः प्रसीदति ॥११॥

śaktisenākalpanā ca brahmaṇyevaṃ hi pañcadhā /

kalpitasya śarīrasya tasya senādikalpanā // 10//

अतः, ब्रह्मा से लेकर सृष्टि के अन्त तक जितने जड़-चेतन हैं उनका सबका वाचक ‘राम’ शब्द (मन्त्र) है। जैसा इसका अर्थ है वैसा प्रभाव भी है। अतः इस राम मन्त्र को सर्वोपरि जान, इसकी दीक्षा

ले इसका जाप करना चाहिए। इसके बिना परम ब्रह्म की प्रसन्नता नहीं हो सकती। चूँकि यह सभी देवताओं का वाचक है, अतः मात्र इसके जप करने से सभी देवता प्रसन्न हो जाते हैं (११)।

11. Hence, right from Brahma, the creator and the progenitor of this creation, till the culmination of the process of creation and its very end, i.e. the whole creation consisting of the animate as well as the inanimate world, right from its conception till its conclusion, is represented by the single word 'Ram'. This name of the Lord, which is 'Ram', encompasses everything in creation; it is synonymous with the whole gamut of creation. Its powers, potentials and prowess, its effect, impact and influence, are as stupendous, glorious and far-reaching as the meaning of its constituent letters (Raa and Ma).

[This fact is the subject matter of not only the present Ram Tapini Upanishad but also of the Ram Rahasya Upanishad. The significance, the glories, the spiritual value and the metaphysical importance of the two letters of Lord Ram's name, i.e. 'Raa' and 'Ma', have been extensively described in both of them.]

Hence, considering the fact that this Mantra of Lord Ram consisting of his divine name ('Raam') is the best and the most powerful and effective Mantra¹ amongst all the Mantras, one should accept it with the greatest of faith and reverence—i.e. be baptized with this Mantra and be initiated into the spiritual path by accepting the Mantra 'Raam' as one's meticulously and diligently chosen Mantra for the purpose of contemplation and meditation. In fact, this Mantra is the best one to be baptized with. One should repeat it constantly, consistently and persistently, with due diligence, sincerity and steadfastness. Without it, it is not possible to please the supreme Brahm. Since it is synonymous with and covers the entire gamut of the existence of all the Gods (i.e. all of them come under its ambit and definition), repetition and worship of this single Mantra 'Ram' pleases them all (11).

[Note—¹A *Mantra* is a spiritual formulae consisting of single letter or a group of letters forming words or phrases or even sentences that have great spiritual value and metaphysical importance for the creature. The Mantra has immense power and potential, and is the medium by which the creature can harness the dynamic energy of the various cosmic forces of Nature. Doing Japa with the Mantra has a multiplier effect and act as aids in the creature's pursuit to attain his desired objectives. The significance of a Mantra has been described in the following verse no. 12.]

क्रियाकर्मेज्यकर्तृणामर्थं मन्त्रो वदत्यथ । मननात्राणान्मन्त्रः सर्ववाच्यस्य वाचकः ॥१२॥

kriyākarmejyakartṛṇāmārtham manthro vadatyatha /

mananāntrāṇanānmantraḥ sarvavācyaśya vācakaḥ // 12//

साधक जो क्रिया, कर्म इत्यादि करता है उसका अर्थ (अभिष्ट प्रयोजन) एवं स्वरूप मन्त्र बतला देता है, निश्चित कर देता है। जिसका मनन, चिन्तन करने से रक्षा हो वह मन्त्र कहलाता है। यह मन्त्र (राम) सभी वाच्यों (अर्थ, अभिप्राय, कथनीय) का भी वाचक (सूचक, अर्थ) है (१२)।

12. Whatever deeds and actions an aspirant or seeker does or undertakes to do to achieve his goal are successful through the medium of a Mantra. The Mantra is a medium by which desired results are easily and comfortably attained; they are aids to one's fulfillment of desires and objectives in life—whether mundane or spiritual¹. A Mantra makes the attainment of the desired goal a certainty.

A Mantra indicates the result or rewards that can be expected by using it just like a certain ingredient in a medicine can indicate in advance what one can expect by the use of that particular formulation. [This is because each Mantra is like a mathematical formula and each hymn is like an equation. Even as definitive results follow the use of certain pre-determined formula and equation in scientific quest or mathematical calculations, definitive results are also expected by employing specific Mantras for doing Japa (repetition) or Yoga (meditation) and Dhyan (contemplation) with specific objectives in mind.]

The word Mantra is derived from two words—the first word is '*Manan*' which means to persistently remember something so as to make the mind firmly rooted in it, to ponder and contemplate upon it, to deeply think about it and meditate on it so that one can arrive at some certain conclusion about the truth of that particular thing, while the second word '*Taan*' means to give freedom and protection from some kind of torment or miserable condition, to deliver someone from his miseries and predicaments etc. Hence, a Mantra is an instrument by the help of which a person can find spiritual liberation and deliverance from his worldly torments and miseries. This is achieved by concentrating upon the Mantra, by relying upon its mystical powers and spiritual potentials, and using it to do meditation and contemplation. Constant repetition of the Mantra helps to multiply its effect and reinforce its earlier benefits (12).

[Note—¹In the present case, this Mantra is the 'Ram Mantra', indicating that the aspirant seeks his Mukti, or spiritual liberation and deliverance, rather than some worldly gain. Since the Mantra of Lord Ram pertains to the cosmic divinity known as the supreme transcendental Brahm which is pure Consciousness and the Truth of creation, it follows that a person who repeats this Mantra is deemed to be most enlightened and self as well as Brahm realised. He is deemed to have understood the great Truth of the 'self' and the Atma. He is rich with the divine virtues of Vairagya and Gyan as described in verse nos. 4-5 of this Canto 1 above. But other Mantras are used by other people to fulfill their worldly needs and desires, such as the case when one does fire sacrifice to attain certain objectives as getting established and acquire name, fame, majesty, strength, powers, material prosperity and wealth as well as victory on opponents among many other such desires and wishes for which a man usually uses a Mantra. But it is like bartering away the value of a precious gem in exchange of garbage or worthless rubble. The Mantra has its intrinsic power and potentials, but it depends upon the user how good he makes of it. The wise one amongst them would obviously employ the stupendous powers and potential inherent in any Mantra to obtain something of eternal and matchless value—and it is nothing better than finding freedom from the strong shackle that has tied a man to this world and the gross body, a bondage that has been the cause of all his miseries and pains. And to top it all, if such a wise man happens to be privileged enough to come across a Mantra that is the best of them all, and which can be thousands of time more effective with the least of efforts, and which gives direct access to the supreme Authority in creation which has the authority and power to grant the much-desired and much-awaited freedom the seeker, what more can he want. Such a Mantra is this 'Ram Mantra'. It is priceless in spiritual value, and provides a direct access to the supreme Brahm. This Mantra can provide 'Mukti and Moksha' single handedly; it is one-stop solution for all

the spiritual woes of the creature as it bestows upon him liberation, deliverance, emancipation and salvation at one go. That is why those who accept it as their spiritual formula are deemed to be most wise and enlightened.

This single Ram-Mantra is the letter and the spirit, the essence and the life of all the Mantras taken together. It combines at once all their varied meanings, their uses and goals—it is the crown jewel of all the Mantras, and it has the power and potential of all the Mantras put together.]

सोऽभयस्यास्य देवस्य विग्रहो यन्त्रकल्पना । विना यन्त्रेण चेतपूजा देवता न प्रसीदति ।१३॥

इति रामतापिनीये प्रथमोपनिषत् समाप्तः ।१॥

so'bhayasyāśya devasya vighraho yantrakalpanā /
vinā yantreṇa cetpūjā devatā na prasīdati // 13//

iti rāmapūrvatāpinyupaniṣadi prathamopaniṣat // 1//

जो ब्रह्म उभय रूप में विराजमान है— निर्गुण एवं शरीरधारी राम के रूप में— उनका दोनों का वाचक राम मन्त्र है। और जैसे सगुण भगवान की पूजा उनके विग्रह के माध्यम से होती है उसी प्रकार निर्गुण भगवान की पूजा मन्त्र—यन्त्र से होती है। बिना यन्त्र की पूजा से वह चैतन्य प्रभु प्रसन्न नहीं होते (१३)।

श्रीरामपूर्वतापिनीयोपनिषद् का प्रथम सर्ग समाप्त हुआ।

13. The Mantra of a deity is a complete representation of that deity. In the present case, the Ram-Mantra is a complete manifestation of the supreme transcendental Brahm, the Supreme Being and the Lord of the entire creation who is known as Ram in his visible microcosmic form and as Lord Vishnu in his invisible macrocosmic form.

The great virtue of the Lord is that he is ambivalent—i.e. he is equally present in opposing or contradictory things at the same time.

[This is the reason why the pronoun 'it' is generally used to refer to Brahm. When this neutral-gendered Brahm assumes some kind of form, however sublime and subtle it might be, such as the form of the Viraat Purush, 'it' is now replaced by 'he' as the Viraat is conceived as a 'Purush' or a Male. The basic reason is that in order to initiate the process of creation, the supreme Brahm provided the 'spark of life', and this spark was like the primordial cosmic 'sperm'. Hence, in its role as the creator, Brahm assumed the form of a cosmic 'Father' who is a 'male', a 'Purush', and hence the use of the male pronoun 'he' for this new role of Brahm. At the cosmic level of creation, this primary 'Purush' was called Vishnu or Viraat—'Vishnu' because Brahm had assumed the responsibility of sustaining and protecting the creation, and 'Viraat' because of his cosmic vast form. When Vishnu decided to reveal himself on this earth, he assumed a gross form of an incarnation, which too was in a male form.

The dynamic forces and energy of Brahm that the latter used to get on with the objective he had assigned for himself came to be known as 'Shakti' at the cosmic universal level of creation. Being a neutral gender, the pronoun 'it' is employed when we deal with the primary Shakti of Brahm. But when the same cosmic Shakti transformed itself and as different Goddesses, such as Laxmi the divine consort of Vishnu, as the creation progressed towards lesser subtle levels and greater degree of physical definition, the female pronoun 'she' is deemed the right word. When this Shakti revealed itself on earth to accompany Vishnu during his incarnation as Lord Ram, this Shakti became the divine consort of that incarnation in the form of Sita.

In other words, it is the same Brahm both in a male form as well as in a female form. This creation is a huge revelation of Brahm, and therefore it follows that two opposing forms coexist here, each complementing and supplementing the other. These two forms are that of a male and a female—both are the same universal Brahm in their individual forms.

This is the cosmic mystery and the greatest paradox about the Lord. For instance, the Lord is present in equal intensity in the water as he is in the fire; he is at ease in his manifestation as the subtlest element called the sky as he is in the grossest form known as the earth. The Lord's power is manifested equally in the north and the south poles of a magnet—as is evident from the fact that both the poles would attract iron pieces of whatever size.

Extended further, we deduce that the supreme Brahm is present both in the unmanifest, unqualified and attribute-less form as pure Consciousness (present in all the living creatures as their Atma), as well as in the form of a manifest, qualified form that has specific attributes and characteristic features as Sri Ram (the king of Ayodhya). The Lord's Shakti is revealed in a female form as Sita to accompany Brahm in his male manifestation as Lord Ram.

In brief, it is envisioned that the eternal, invisible, attribute-less, unqualified and universal Consciousness known as the supreme transcendental Brahm has assumed the visible form that has a gross body, and this form is known as 'Ram'. Brahm's cosmic Shakti is revealed in the female counterpart of Ram as his divine consort 'Sita'.

The Lord is not easy to please without worshipping his divine form. It is to felicitate worship and help the aspirant to reach his spiritual goal that forms have been devised to offer worship, respects and obeisance to the Supreme Being.

[This is because it is much easier and practical to recognize and honour someone with physical characteristics and attributes rather than someone who is unknown and imaginary. Even the Mantra OM—which is universally recognized as a medium to attain Brahm and obtain self-realisation by employing it do Japa and Yoga with—is also a symbol of the Supreme Being. When we wish to reach a certain place, we need to know some landmark or sign so as to recognize the place. Otherwise we may have actually found it but would miss it because we do not recognize it. Similarly, by worshipping some form of the Lord, it is easy to recognize the deity to whom worship is being offered. It helps the mind to become and remain focused and not get confused. It acts like a 'peg' to tie the rope to, or an anchor to keep the boat from drifting away in the vast sea of various philosophies and doctrines.]

To make the process more easier, special 'Yantras' have been devised which serve the same purpose as worshipping the divine form of the deity. In other words, the

Yantra is deemed to be symbolic body or physical form of the deity worshipped and honoured. It has the same spiritual value, potential and power as direct worshipping of the concerned deity.

[The Yantra is therefore a symbol of the Lord himself. The Yantra is a worship instrument or apparatus in the form of a geometrical diagram of different patterns, and it incorporates the various Mantras of the Lord and his many manifestations which are marked on it. The main Mantra which is placed in the center of the Yantra is dedicated to the deity to whom this Yantra pertains, and the rest of the Mantras are placed in accordance to certain fixed theme. It is just like the construction of complicated machinery in order to fulfill specific requirements. Even if one part is wrongly placed or omitted, the entire machine either fails to function or deliver the desired result. Likewise, it is very important that the greatest of attention is put on the placing of the Mantras at the correct point in the Yantra. Again as complicated machines require skilled technician to operate it, the Yantra should be handled carefully by those who are experts in it, and should not be fooled around with.] (13).

Thus ends Canto 1 of Ram Purva Tapini Upanishad.

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अध्याय— १, सर्ग— २
द्वितीयोपनिषद्

श्रीराम का स्वरूप एवं राम के बीज मन्त्र का अर्थ

Chapter-1, Canto-2
The essential nature and characteristics of Lord Sri Ram;
The meaning of the Beej (seed) Mantra 'Ram'

स्वर्भूज्योतिर्मयोऽनन्तरूपी स्वेनैव भासते । जीवत्वेन समो यस्य सृष्टि—स्थिति—लयस्य च ॥१॥

svarbhūrjyotirmayo'nantarūpī svenaiva bhāsatē /
jīvatyene-damo yasya srishti-sthiti-lasya ca //1//

वह (श्रीराम) कारण रहित हैं एवं कारण की अपेक्षा न रखकर स्वयं प्रकट होते हैं। इसलिए 'स्वयंभू' कहलाये। उनका स्वरूप चिन्मय, प्रकाशमय है। वे रूपधारक होते हुए भी अनन्त हैं। (अर्थात् देश, काल, वस्तु से परे हैं।) वे अपने ही स्वप्रज्ज्वलित ज्योति से प्रकाशमान हैं। वे जीव की आत्मा के रूप में उसमें प्रतिष्ठित हैं। वे ही सृष्टि, स्थिति और लय के कारण हैं (१)।

1. The Lord (i.e. Sri Ram to whom this Upanishad is dedicated) is 'self born' ('Swaayambhu'). He does not require any external medium or cause to reveal himself in a visible form; he has no one from whom he is born. This is because he is eternal and without an end, so there is no question of his taking a new birth, as he is always present and had never died. It is only that he makes himself physically visible that creates an illusion of the Lord taking a birth or coming into being, and his vanishing from sight when he so wishes or when his job in the visible form is done that he is regarded as leaving this world for his heavenly abode. In fact, the Lord is uniform, universal, constant, immutable, imperishable, omnipresent and eternal, not needing to go anywhere and not needing to come from anywhere. [He reveals himself without any cause whatsoever, or waiting for any reason to do so, for he does it out of his own free will whenever he deems it fit, necessary and proper.]

The Lord is an embodiment of light as he is the cosmic Consciousness that is self-illuminated, not requiring any other source of light to illuminate him or make his presence known ('Jyotirmaya').

The Lord is without an end or beginning; he is eternal and infinite; he has no measurable dimensions and attributes ('Anant'). [Even though he appears to have a defined form as a human being, but essentially he is un-definable, unqualified, attribute-less and immeasurable, as well as is beyond the limiting factors of time, space and matter.]

In fact, he shines from his own self-generated light or illumination; he makes his presence evident by itself, requiring no other proofs to establish his authenticity and veracity ('Swamev Bhaasate'). [His form is eternally illuminated and radiant, symbolizing enlightenment, wisdom, erudition and pure consciousness.]

He pervades throughout this living creation or world in the form of consciousness; it is he in the form of 'pure consciousness' that resides in all Jivas (living beings) in this creation. It is he who has established this creation and keeps it established or supports it (1).

कारणत्वेन चिच्छक्त्या रजः—सत्त्व—तमोगुणैः । यथैव वटबीजस्थः प्राकृतश्च महान्द्रुमः ॥२॥

kāraṇatvena cicchaktyā rajaḥsattvatamoguṇaiḥ /

yathaiva vaṭabījasthaḥ prākṛtaśca mahāndrumaḥ // 2//

इसके लिए वे अपनी चित्त शक्ति के द्वारा रजोगुण, शतोगुण तथा तमोगुण का प्रयोग करते हैं। वे सृष्टि में उसी प्रकार स्थित हैं जैसे की एक बहुत बड़ा बट का पेड़ एक छोटे से बीज में अदृश्य रूप में स्थित रहता है (२)।

2. The Lord himself is the one who is the cause of the creation coming into existence; he is the one who sustains and protects it, and finally concludes it. Towards this end, he willingly utilises the three basic qualities called the Gunas that act as catalysts to give

effect to the Lord's wishes. These three Gunas help to bring about a particular change in creation, and modify the existing equilibrium in accordance with the wishes of the Lord.

These three Gunas are the following—Sata Guna, Raja Guna and Tama Guna. The dominance of the first quality called Sata Guna results in the emergence or retrieval of this present creation from the darkness that had prevailed after the previous phase of creation was annihilated. The dominance of the second quality called Raja Guna is responsible for the sustenance and development of creation and its protection. And finally, the third quality of Tama Guna brings about the conclusion of the existing creation.

Just like a huge banyan tree is secretly and imperceptibly present in its seed, only to emerge when the situation is conducive for its birth, this entire creation is secretly present in the supreme Lord and waiting for the right conditions that would cause it to emerge into a vibrant world. [And this 'right condition' is created when the Sata Guna becomes a dominant factor.]¹ (2).

[Note—¹It ought to be noted here that all these three Gunas are always present in this world, but in varying degrees. Under normal conditions equilibrium is maintained, but when certain Guna becomes more active or dominant this equilibrium is disturbed, and this results in a change becoming possible. The three Gunas play the role of a catalyst in effecting this change. Even as a computer can only function on the basis of its configuration and soft-wares installed into it, the creature was conditioned to act according to the ratio of these three Gunas built into his thought texture and personality traits. In the present case, when the creation was harboured in the bosom of the supreme Brahm, a quiet balance was in place. When the Lord decided to see the creation come into existence once again after a long hibernation period after its conclusion at the end of the last phase of creation, his mere wish ignited the Sata Guna to become active and charged, and this stirred up the cosmic ocean of quietude and resulted in the first ripples of creation. This has been envisioned by ancient sages and seers as the stirring of the primordial cosmic ether that created subtle waves of energy that coalesced with one another and overlapped each other to become energized and gather strength. This produced the primordial sound that has been conceptualized in the form of the Mantra OM. And from this initial whirring and humming came into being the rest of the elements as the primordial cosmic gel began to show signs of losing its homogeneity and becoming more and more heterogeneous. The entire process of creation that followed has been explained in various Upanishads in varying languages, but basically all of them assert that Brahm had utilized these three Gunas to effect change in the prevailing situation as and when the Lord deemed it fit and proper to do so.

The three qualities mentioned above are as follows:-

(i) Sata Guna—it is the most superior of the three qualities. It represents creative thoughts, positive attitude, characteristics of service, humility, devotion, nobility, virtuousness, righteousness, auspiciousness etc. That is why Brahma the creator was wise and created the primary scriptures called the Vedas, and all the inhabitants of this world were law-abiding citizens who respected the laws of Nature and paid homage to the forces of Nature personified as various Gods. Sins and vices were non-existent. But as the supreme Brahm had wished that 'change be the norm rather than the exception' in his creation, because if there was no change the world would stagnate and become stale, its development and growth would stop, and then the very purpose of effecting some change in the quietude of the cosmos that prevailed after its last phase was annihilated would be defeated. So Brahm ensured that 'change' would be automatically built into the creation

he has initiated, and towards this end he made these three Gunas as fluid as possible. Even a slight stir is enough to disturb the balance and set in motion some change.

(ii) Raja Guna—it is the second quality producing worldly desires, passions, ambitions, stormy nature, expansionist tendencies, desire to obtain lordship and dominant role in creation etc. This Guna kept the creature engrossed in this world of material objects. The Lord built this Raja Guna into the texture of this creation and as an integral part of a creature's mental tendency and thought processes to ensure that he remains interested in keeping the wheel of creation turning on behalf of the supreme Brahm.

(iii) Tama Guna—it is the third and the most mean and base of the three qualities that represent such negative traits as sins, vices, misdeeds, anger, wrath, vengeance, deceit, conceit, recklessness, jealousy, hatred etc. Obviously, when such traits are dominant in any society, it becomes degenerate and decays to an end rapidly. To say that Brahm brings about the conclusion of creation by taking the help of Tama Guna is a metaphoric way of saying that when these negative factors become the norm rather than the exception in any society, it is bound to fail and wither on its own. Brahm brings about the conclusion by unleashing the Tama Guna in the world.]

तथैव रामबीजस्थं जगदेतच्चराचरम् । रेफारूढा मूर्तयः स्युः शक्तयस्तिष्ठ एव च ॥३॥

इति श्रीरामतापिनीये द्वितीयोपनिषत् समाप्तः ॥२॥

tathaiva rāmabījasthaṃ jagadetaccarācaram /
rephārūḍhā mūrtayaḥ syuḥ śaktayastisra eva ca // 3//

iti rāmapūrvatāpinyupaniṣadi dvitīyopaniṣat //2//

उसी प्रकार यह सृष्टि, चराचर जगत, भी राम नामक बीज में स्थित हैं। सृष्टि के कारण ब्रह्मा, पालन के कारण विष्णु तथा लय के कारण शिव— यह तीनों मूर्तियाँ (देव) राम मन्त्र के 'र'—कार पर आरूढ़ हैं। उसी प्रकार तीनों शक्तियाँ जो निर्माण, स्थित एवं लय का कारण हैं— वो भी राम के बीज 'र' पर आरूढ़ हैं (३)।

[नोट : राम शब्द का अक्षर विभाग निम्न है— र, आ, अ, म्। इनमें 'र' तो साक्षात् राम का वाचक है, 'आ' ब्रह्मा का, 'अ' विष्णु का एवं 'म' शंकर का वाचक है। उनके कार्य की जरूरत के अनुसार तीनों शक्तियों का क्रमशः वाचक है।]

श्रीरामपूर्वतापिनीयोपनिषद् का द्वितीय सर्ग समाप्त हुआ।

3. Similarly, the whole animate as well as the inanimate world is intrinsically and latently present in the Beej Mantra or the seed/root Mantra of Lord Ram. This Beej Mantra is 'Rām'. The very fact that it is called a 'Beej' clearly indicates that it is the 'seed' from

which the rest of the creation has emerged (just like the case of the huge banyan tree emerging from its seed as cited in verse no. 2 of this Canto above). [Refer also to Ram Rahasya Upanishad, Canto 5, verse no. 9 which deals with the same subject and in almost an identical language.]

All the three aspects of creation (i.e. origin, sustenance, and conclusion) are represented in the form of the three deities of the Trinity (as Brahma who is responsible for creation, as Vishnu who is responsible for sustenance and protection, and as Shiva who is responsible for conclusion).

Since the supreme Lord (in this case Lord Ram who is personified Brahm, the Supreme Being) is the foundation of this creation, since he is the one who is the supreme creator, sustainer and protector, as well as concluder (as noted in verse no. 2), it follows that all these three aspects of creation and their representative deities dependent upon the Lord for their existence and importance.

Again, since the Lord uses his cosmic dynamic powers to bring about change and give effect to his wishes of creating, sustaining and concluding this creation, it follows that the female counter-parts of these three deities (Brahma, Vishnu and Shiva) are in effect the 'Shakti', or the dynamic energy as well as the stupendous cosmic power, authority and strength of the supreme Lord (Ram or Brahm) in a personified form.

Since the letter 'Ra' (pronounced as in *run*) of the Sanskrit language is the fundamental letter of the Beej Mantra of the Lord, which is 'Rām'¹ and which is regarded as the 'seed' ('Beej') from which the rest of creation has emerged (as explained above), it follows that all the three aspects of creation represented by these Gods and Goddesses rest upon or have their foundation upon this basic letter of the Lord's name¹.

Those who are wise, erudite, enlightened and Brahm-realised are aware of this fact (3).

[Note—¹The word 'Ram' or 'Raam' ('Rām') consists of four distinct sounds of the Sanskrit language—(i) the consonant 'Ra' (as in *run*, *rung*), (ii) the long vowel sound 'Aa' (ā) which is the second vowel (as in *rather*, *arm* or *father*), (iii) the basic vowel 'a' which is the primary sound in any language (as in *a* table; *amongst*), (iv) and the consonant 'Ma' (sounded as in *mum* or *come*).

Lord Ram is represented by the basic letter or the very first letter, also known as the 'Beej letter', of his name 'Ram'. Without this first letter, the word 'Ram' would have no existence. Thus, the first letter of Lord Ram's name, viz. 'Ra' (pronounced as in the English word *run*), stands for the supreme Brahm, the supreme Consciousness, the primary entity of this creation without which there would be no such thing as an 'existence'.

The second syllable 'Aa' of the Lord's name is the second vowel sound of the Sanskrit language (viz. 'ā'; pronounced as in the English word *arm*). It represents the creator Brahma.

The third syllable is the vowel sound 'a' of the Sanskrit language. It represents the sustainer Vishnu.

And finally, the concluder Shiva is represented by the last letter 'Ma' of Lord Ram's holy name.

Since the vowel sounds of the first (R 'a') and the third syllables (a) of the four-syllable word 'Raam' are the same, it therefore follows that Brahm, the Supreme Being represented by Lords Ram, and Vishnu, the sustainer, are one and the same divinity.

Brahma had initiated the process of visible creation, and hence he is metaphorically represented by the sound of 'Aa' when one has to open one's mouth. After one wakes up

from sleep, he opens his mouth to yawn and start speaking, a sign of becoming active in this physical world.

Since Shiva is the God who controls death, he is represented by the last syllable 'M' as in *mum* of the four-syllable word of the Lord, because now the mouth is closed. Again, since Shiva is said to be the most enlightened, self-realised and the greatest ascetic in creation, he spends his time in meditation and contemplation when one does not speak but keeps quiet. This again is represented by the closed mouth as happens when pronouncing the last syllable 'M'.

The initiation of the sound, the propagation of the sound, and the winding up of the sound, are represented by the three Trinity Gods, while the loop which ties them together into one single and wholesome composite mass, or in other words which completes the circle, is the supreme Brahm called Ram. This concept has been explained in Canto 3 of Ram Uttar Tapini Upanishad.]

Thus ends Canto 2 of Ram Purva Tapini Upanishad.

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अध्याय— १, सर्ग— ३
तृतीयोपनिषद्
श्रीराम में पूरी सृष्टि का समाहित होना

Chapter-1, Canto-3

Lord Ram envisioned as the embodiment of the whole cosmos/creation.

सीतारामौ तन्मयावत्र पूज्यौ जातान्याभ्यां भुवनानि द्विसप्त ।
स्थितानि च प्रहितान्येव तेषु ततो रामो मानवो माययाधात् ॥१॥

sītārāmau tanmayāvatra pūjyau jātānyābhyāṃ bhuvanāni dvisapta /
sthitāni ca prahitānyeva teṣu tato rāmo mānavo māyayādhāt // 1//

इस बीज मन्त्र में पुरुष—प्रकृति रूप में राम एवं सीता (यानि की सीताराम) स्थित हैं। उन्हीं से यह १४ भुवन प्रकाशित (पैदा) हुए हैं। इन दोनों में सृष्टि स्थित है तथा पैदा और लय भी हो जाती है। अतः राम ने माया के माध्यम से इस सृष्टि को भी रचा एवं मनुष्य रूप भी धारण किया (१)।

[नोट : १४ भुवनों के नाम: ७ ऊर्ध्व लोक— (१) भूः, (२) भुवः, (३) स्वः, (४) महः, (५) जनः, (६) तपः, (७) सत्यमः एवं ७ अधः लोक— (८) अतल, (९) वितल, (१०) सुतल, (११) रसातल, (१२) तलातल, (१३) महातल, (१४) पाताल।]

1. Lord Ram and his divine consort Sita are worshipped through this Beej Mantra of the Lord (i.e. the Beej Mantra 'Rām' stands for both Lord Ram as well as Sita). Or in other

words, Lord Ram stands for the Viraat Purush or Vishnu, and Sita represents Prakriti or Mother Nature. [This is because Lord Ram stands for the supreme Brahm, while Sita stands for the Shakti or dynamic energy and powers of Brahm. As creation unfolded, Brahm came to be known as the ‘Viraat Purush’ or the primordial Male aspect of creation who provided the primary spark of life into the primordial cosmic gel to initiate the changes that would ultimately lead to the rolling forward of the wheel of creation. This form of Brahm was called ‘Viraat’ because of its colossus size and cosmic contours, and ‘Purush’ because it provided the first spark—or ‘sperm’—of life. Brahm’s cosmic energy known as Shakti that brought about this change was called ‘Prakriti’ or Nature because it gave effect to the desire of Brahm to create and then sustain this creation in a perpetual manner by harbouring and providing nourishment to the embryonic creation in its initial stages of conception and its subsequent development and growth. It was called ‘Nature’ because it took a ‘natural course of evolution’ after its first conception.]

It is from them (Ram as the ‘Purush’ or the primordial Male, and Sita as the ‘Prakriti’ or primary Nature) that the fourteen Bhuvans¹ (or the fourteen symbolic areas of the world) came into being.

It is from this cosmic form of the Lord that these Bhuvans (i.e. the entire gamut of creation) have come into being, it is this Lord that sustains them and protects them, and it is in this cosmic Lord that all of them would finally collapse into and vanish. [It is like the case of the waves in the huge ocean rising from its surface, developing and growing into huge walls of water that can upturn ships and wipe out entire coastal villages when they lash on the shore, and when they have spent their force and energy they collapse back into the ocean to take rest for some time only to re-emerge with renewed vigour when the time comes. But this cycle of waves does not affect or alter the primary form or nature of the ocean even a tiny bit. Another fine example would be that of the huge banyan tree emerging from a seed, growing into a huge structure, living its life to the full and dying to re-emerge from a seed once again.]

Lord Ram had assumed the form of a human being out of his own maverick power of creating delusions, called the power of ‘Maya’ (1).

[Note—¹(a) The name of the fourteen Bhuvans according to Padma Puran are— 7 upper worlds- (i) Bhu, (ii) Bhuvha, (iii) Swaha, (iv) Maha, (v) Janaha, (vi) Tapaha, (vii) Satyam; 7 nether worlds—(viii) Atal, (ix) Vital, (x) Satal, (xi) Rasatal, (xii) Talatal, (xiii) Mahatal, (xiv) Patal.

(b) In the beginning there was nothing to start with except the primordial cosmic gel. Then the Lord used his magical skills and stupendous powers to mould the entire creation from this jelly. The most evident example of this process is the formation of the complex human body form the single egg present in the mother and its fertilization by the male sperm resulting in an entity known as a man who is a microcosm of the entire creation. He is an image of the creation because the Lord had created man in his own image, and the entire creation is deemed to be a revelation of the supreme Lord who pervades throughout it uniformly. ‘In his own image’ is a figure of speech to emphasize the fact that whatever exists in the creation is one or the other form of the Lord, and there is nothing which is not a form of the Lord. Therefore, it would be safe to say that the maverick cosmic creator had no precedent to copy from; he had to go it alone.

The fact that the supreme Brahm created a man in his own image, or that Brahm revealed himself as a human being is endorsed by the Aiteriya Upanishad of the Rig Veda tradition as well as the first Chapter of Genesis in the Holy Bible, Old Testament.]

जगत्प्राणायात्मनेऽस्मै नमः स्यान्नमस्त्वैक्यं प्रवदेत्प्राग्गुणेनेति ॥२॥

इति श्रीरामतापिनीये तृतीयोपनिषत् समाप्तः ॥३॥

jagatprāṇāyātmane'smai namaḥ syānnamastvaikyam pravadetprāgguṇeneti // 2//

iti rāmapūrvatāpinyupaniṣadi tritīyopaniṣat //3//

इस सृष्टि को रचकर वे उसमें प्राण रूप में प्रविष्ट कर गये। ऐसे श्रीराम को बारम्बार नमस्कार है, प्रणाम है। पूरी सृष्टि उनका शरीर है। यह समझा जाय एवं इस ज्ञान से सम्पन्न होकर यह समझा जाय कि 'मेरे और परमब्रह्म राम में कोई भेद नहीं है, हम एक ही हैं' (२)।

श्रीरामपूर्वतापिनीयोपनिषद् का तृतीय सर्ग समाप्त हुआ।

2. 'We bow and pay our respects to the supreme Lord Ram (who is none else but Brahm manifested) who lives in this world and uniformly pervades in it as its 'Atma' and its 'Pran'—i.e. as the creation's soul and life, as its essence, its fundamental basis and its core¹.'

The spiritual aspirant should think of Lord Ram as the Supreme Being called Brahm who is the primary and primordial cosmic Consciousness that prevailed even before this creation came into being or was even conceptualized. This form of the Lord transcends even the three Gunas (Sata, Raja and Tama) that helped to determine the nature and texture of the would-be creation. It is this form of the Divinity that is worthy of adoration and paying respects to, and the worshipper should bow his head to it.

He should endeavour to establish oneness between his own self, i.e. his own Atma, and this supreme Lord, i.e. the supreme Atma. This is called 'self-realisation' and attainment of Brahm-hood. When this is achieved, the spiritual aspirant exclaims 'I am Lord Ram who is Brahm'; or 'There is no difference between me and Ram'. This is the highest level of spiritual realisation² (2).

[Note—¹Having created this world, the Supreme Lord entered it in the form of the Atma, the pure consciousness. This Atma is the soul, the essence of this creation, for if the core is removed the outer structure would collapse as it would have nothing to support it, or nothing to stand on. In other words, the genes of the supreme Father were transferred to his off spring, the creature at the micro level and the creation at the macro level, in the form of 'Consciousness', because Brahm is nothing but cosmic Consciousness. Again, since Brahm is the ultimate and absolute Truth of creation, it follows that this Atma representing the supreme Lord is also the Truth in this whole setup. This Atma is the 'true self' of the creature because it represents the supreme Lord, Brahm or Ram, and just like the supreme Lord had allowed himself to be surrounded by Maya (delusions) willingly, and thereby got sucked in the vortex of numerous duties pertaining to his own creation—such as its sustenance, protection, nourishment and regulation etc.—a man also

gets sucked in this world if he allows his Atma to be surrounded by delusions and ignorance of its exalted heritage.

Another important component of this creation that infuses 'life' in it is the 'Pran'. The word 'Pran' means 'life that is marked by conscious awareness and activity'. In practical terms, both the terms 'Atma' and 'Pran' co-exist because both are like the two sides of the same coin. Of what use is consciousness if there is no life on earth, and what is the utility of life if there is no conscious awareness? For instance, what is the benefit of a man living on life-support systems when his body and its organs have failed? Though he might be conscious of his surroundings as his mind is working and he is able to perceive impulses from the external world to some extent in perfect order, but suppose his hand or mouth does not work as the 'Pran' or life in these two organs have left the body. In other word, 'Atma' is there but 'Pran' has left. What a horrible sort of life would it be? In the same way, suppose the Pran is very much active and the body's physical life and activity are in prime shape, but the man has lost all morality, all sense of ethics and conscientiousness. What good is having such a life when he is worse than an animal or nothing but a demon in human form? This is what is meant here by saying that the Lord entered this world and lives in it as its Atma and its Pran. Even demons and evil spirits have life and consciousness in them; even animals and plants have them. But the determining factor which distinguishes them from those in whom the Lord actually prefers to live as his palace or divine abode is the sublime and positive connotation of these two words 'Atma' and 'Pran'. In other words, those who are righteous, auspicious, noble, holy and possess other such exalted qualities are deemed to be the truthful 'sons' of the Lord. It is in their hearts that the Lord has found his abode.

This is proved by the fact that Lord had to take various forms to kill those who had violated the laws of probity and propriety set by him. If we argue that even those who are sinful, vile and pervert too have the same Atma and the same Pran representing the Lord residing in them, and therefore are personification of the Lord, then this situation would not have arrived—and the Lord would not have had to kill them.

But again there is the grand paradox about Brahm applicable here also. It is true that the Lord has manifested himself as the Atma and the Pran, and it has been accepted by the Upanishads that the Atma, the pure consciousness, is non-dual and universal in nature, as well as the fact that the Pran, the vital winds that infuse life in all the creatures, is a sublime entity and one of the five elements in creation. So how come we have two sorts of creatures—one good and one bad? The answer is the dominance of one or the other of the three Gunas of Sata, Raja and Tama that affect the nature of the Atma and which act as the deciding factor as to what sort of basic character, nature, temperament and thought process the Atma would assume for itself. Again, though the wind element is always fresh and uncorrupted, but if it remains in close proximity to pollution it is bound to be affected by it. So, both the Atma as well as the Pran acquire numerous hues of personality traits depending upon these three Gunas.

It has been said earlier in Canto 2 that the same supreme Lord is responsible for creation, sustenance and conclusion of creation, so it now becomes obvious that though the Atma and the Pran in both the good creature and the bad creature are the same, and therefore the same Lord is deemed to be residing in their bosoms, but when negative traits are on the ascendance, the Lord decides to restore order and cosmic balance by demolishing the tainted or darkened 'palace' (i.e. the sinful and evil creatures) and shift his residence to new and holy 'palace' to make it his residence (by encouraging and protecting the good and holy creatures).

The Lord has been conceptualized as a 'Purush'—literally meaning 'one who lives in a Pur, a city or palace'. Refer Brihad Aranyaka Upanishad of Shukla Yajur Veda, Canto 2, Brahman 5, verse no. 18 explicitly as the cosmic all-pervading macrocosmic form of

the Supreme Being, called the Viraat Purush, who had entered each and every body of all the creatures and had taken up his residence there. According to the Aiteriyo Upanishad of Rig Veda, Canto 1, verse nos. 3, the supreme Brahm created the vast universe and his image in the form of the Viraat Purush, and the Gods were created from this Viraat—Canto 1, verse no. 4. When the mortal world consisting of the visible world was created, the human body was considered as the best image of the Viraat Purush, and thus all these Gods took up their residence in it—Canto 2, verse nos. 3-5. According to the Brihad Aranyak Upanishad of the Shukla Yajur Veda, Canto 2, Brahman 5, verse no. 18, it was this Viraat Purush himself that entered the body of all the creatures of this creation. The Mundak Upanishad of Atharva Veda, in its Canto 2, section 1, verse nos. 9-10 clearly affirm that it is the Viraat Purush, the macrocosmic all-pervading gross body of the supreme transcendental Brahm, that resides in the body of all living beings as their Atma.

According to reverend Sankracharya's commentary on Katho-panishad, Canto 1, Valli 3, verse no. 11 and Canto 2, Valli 1, verse no. 12, the word Purush refers to that supreme entity which uniformly pervades in and completely fills everything that exists. It also refers to one who resides inside any place and completely owns that place. Therefore, this word Purush refers to the supreme transcendental Brahm who has taken up residence in the gross body of the creature at the micro level and in the Viraat Purush at the macro level. This Brahm pervades throughout them in a uniform way even as the sky and the wind element occupy all available space in the creation. That is also why sky is considered as a nearest analogy of Brahm because even the other all-pervading element, the wind/air, is present in it and not outside of it.

²It would not be difficult thing to do because fundamentally both are the same entities existing at two different planes. The only requirement is to establish a synergy between them—and this is easily achieved by using various means prescribed in the Upanishads, such as doing Japa, Yoga and Dhyan.

'Japa' is constant repetition of a Mantra, which in this case is the Ram Mantra. Constant repetition helps to multiply the energy of the sound waves that constitute any Mantra, and this enhanced energy helps to lift the individual's Atma, the component of the main Atma that has become slightly heavier because of its association with the negative factors of creation, and aid in its coalescing with the higher Atma, its parent source.

'Yoga' literally means to bring about a union between any given two entities, and it prescribes various methods to bring this to fruition. In the present case, it is to bring about a union between the individual Atma and the universal cosmic Atma.

And 'Dhyan' is the focusing of the mind and energy that helps one to achieve this spiritual end. As no success is possible in any field without complete commitment and concentration of all the available resources to achieve the desired objective, no success can be achieved in the union of the individual Atma with the cosmic Atma without Dhyan.]

Thus ends Canto 3 of Ram Purva Tapini Upanishad.

*__*__*__*

अध्याय— १, सर्ग— ४

चतुर्थोपनिषद्

श्रीराम के मन्त्र का विस्तृत अर्थ; जाप एवं ध्यान का विधान; संक्षिप्त राम कथा

Chapter-1, Canto-4

The detailed meaning of 'Ram Mantra'; the process of doing Japa and meditation; Ramayan outlined in brief

जीववाचि नमो नाम चात्मारामेति गीयते । तदात्मिका या चतुर्थी तथा मायेति गीयते ॥१॥

jīvavācī namo nāma cātmārāmeti gīyate /

tadātmikā yā caturthī tathā māyeti gīyate // 1//

जीव वाची जो शब्द है वो नमन (नमः) करता है चिदात्मा वाची राम शब्द को। यानि कि जीव राम का सेवक है। ना कि राम जीव का। जीव राम में एवं राम जीव में रमण करते हैं। 'रमाय' शब्द के दो भाग राम एवं आय से क्रमशः परमात्मा एवं जीव के एक होना बतलाया गया है (१)।

1. The five-lettered primary Mantra of dedication and devotion for Lord Ram is basically 'Raamaaye Namaha' (Rāmāya Namaḥ). [Refer Ram Rahasya Upanishad, Canto 2, verse no. 10.]

The word 'Namaha' in this Mantra is indicative of the Jiva or the living being that is submissively praying to or bowing before the Lord with due humility, while the word 'Rām/Raam' refers to the eternal, imperishable, supreme and transcendental Atma representing the cosmic Consciousness which has manifested as the Lord with the name 'Ram'. [Refer Ram Rahasya Upanishad, Canto 5, verse nos. 13-14.]

The suffix 'Aaya' (āya) added to the name of the Lord 'Ram (Rām)', and forming an inseparable part of the Lord's name in this eclectic Mantra, refers to the oneness between Lord Ram and Jiva (the creature; the living being). It establishes a bridge between the two. Put simply it means that there is no difference between the creature (called the 'Jivatma') and the 'Parmatma' (the supreme Atma). In other words, 'the soul' and 'the supreme Soul' are one and the same thing, albeit they exist at two different levels due to exigencies of creation.

[The suffix 'Aaya' of the word 'Rāmāya'— Rām + āya = Rāmāya—is called the fourth Vibhakti of the word 'Ram'. A 'Vibhakti' is a certain case or inflexion of a word in the Sanskrit grammar.

In contemporary and modern terms, it is like saying "Oh yes, certainly ("aye") Lord Ram is the Supreme Being or the Parmatma." When the word "Namaḥ", meaning 'to bow', is added to it, the whole Mantra obviously means "I pay my obeisance to Lord Ram, who is, in all sooth and without gainsay, the Lord God and the Supreme Being, by bowing before him".] (1).

मन्त्रोऽयं वाचको रामो वाच्यः स्योद्योग एतयोः । फलतश्चैव सर्वेषां साधकानां न संशयः ॥२॥

mantroyaṃ vācako rāmo vācyaḥ syādyoga etayoḥ /
phalataścaiva sarveṣāṃ sādhakānāṃ na saṃśayaḥ // 2//

‘रां रामाय नमः’ यह मन्त्र है जो बोला जाता है (वाचक है) और राम इस मन्त्र के वाच्य (उद्देश्य) हैं। इन दोनों का संयोग— मन्त्र का जाप और लक्ष्य पर केन्द्रित ध्यान— साधक को अभिष्ट फल प्रदान करने वाला है। इसमें कोई सन्देह नहीं है (२)।

2. The basic Mantra dedicated to Lord Ram is ‘Rām Rāmāya Namaḥ’. [Refer Ram Rahasya Upanishad, Canto 2, verse no. 16. It briefly means ‘I bow reverentially to Lord Ram who is represented by the Beej Mantra ‘Rām’. This Beej Mantra has the same spiritual importance and divine significance as the eclectic Mantra ‘OM’ which stands for the supreme Brahm.’]

In this Mantra, the words ‘Rāmāya Namaḥ’ refer to the person who offers the worship to Lord Ram because he is the one who is bowing before the deity whom he worships, while the Beej Mantra ‘Rām’ refers to the fundamental identity of the deity to whom this worship is being offered. In other words, the second part of the Mantra (i.e. Raamaaye Namaha) helps the spiritual aspirant to realise that the deity to whom he is paying his homage in the form of Lord Ram is none else but the supreme Brahm who is referred to in the first part of the Mantra by the Beej ‘Rām’. [Incidentally, this Beej is also the one for the cosmic fire element, which implies that the deity to whom worship is being offered personifies all the purity, magnificence, splendour, glories and potentials of the fire element.]

A coordination between these two help to synergize their energies and coordinate their powers, strengths and potentials for the benefit of the worshipper so much so that all his desires and wishes are fulfilled. There is no doubt in it (2).

[Note—The Beej Mantra in Sanskrit is ‘Rām’ which when pronounced in English sounds as a ‘Raa+m’ where ‘m’ is silent as in the word *come*. It has another subtle sound equivalent to ‘Raa+ng’ where ‘ng’ is pronounced as in the word *among*.

It is only when the two half of the Mantra are coordinated that the circuit is completed and desired energy generated that can empower the worshipper to achieve success in his spiritual endeavours. A harmony must be established between the worldly form of the Supreme Being as Lord Ram, represented by the word ‘Ram’ in the Mantra, and his cosmic, almighty and all-pervading divine form as Brahm represented by the Beej Mantra ‘Rām’ so that the worshipper, who is represented by the last word ‘Namaha’, can actually establish a link between the worldly microcosmic individual form of the Lord as the king of Ayodhya known as ‘Ram’, and his ethereal divine macrocosmic and all-pervading supreme form as the transcendental, supreme and almighty ‘Brahm’. The word ‘Namaḥ’ implies that the wise and enlightened worshipper is bowing before Ram not as a human being and an ordinary king but as the manifested form of the Supreme Being himself. This wisdom and erudition is absolutely essential if one were to remove doubts and all sorts of confusions and schisms that may arise in his heart about the authenticity, the truthfulness and the philosophical import of this Upanishad.]

यथा नामी वाचकेन नाम्ना योऽभिमुखो भवेत् । तथा बीजात्मको मन्त्रो मन्त्रिणोऽभिमुखो भवेत् ॥३॥

yathā nāmī vācakena nāmnā yo'bhimukho bhavet /

tathā bījātmako mantro mantriṇo'bhimukho bhavet // 3//

जो व्यक्ति का नाम होता है उसको पुकारने से वह सामने आ जाता है। इसी प्रकार राम के बीज मन्त्र 'राम् या रां' को समझना चाहिए। यानि कि राम मन्त्र जपने वाले के सम्मुख भगवान् राम आ जाते हैं (३)।

3. When a person is called by his name, he comes forward or presents himself in front of the caller. Similarly, by the use of the Beej Mantra of the Lord, or repeating it while doing Japa, the devotee or the spiritual seeker is able to have a communion with Lord Ram. The Lord too comes forward or appears before the devotee or the spiritual aspirant who remembers the Lord and calls him for help by directly using his name, i.e. by directly appealing to him by his personal name that is specific to the Lord, which is the 'Beej Mantra' known as "Rām or Rām̐"¹ (3).

[Note—¹The Beej Mantra of Lord Ram is like his unique identity code. When he is addressed by this Beej he knows that the devotee is one of his close followers because only a person who is dear to someone would have the liberty and the privilege to call the other person by his first name or even by his nick-name. If someone is not too close to someone, he would rather use the formal format of addressing the other person, but when anyone is close and intimate with the other person he would prefer the informal address and call the person by his nick-name or his pet name. So, when the devotee prays to Lord Ram with this Mantra, he is directly approaching the Lord.

In this analogy, the Beej Mantra is like someone's pet name or nick-name by which he is fondly known to and called by those who are very close to him as compared to his formal name and address with which he is known to and addressed by the rest of the world in his formal life. Hence, the use of the Beej Mantra establishes a close proximity between the worshipper and the deity worshipped, and it creates an environment of informality and direct access as compared to formal names.]

बीजशक्तिं न्यसेद्दक्षवामयोः स्तनयोरपि । कीलो मध्ये विना भाव्यः स्ववाञ्छाविनियोगन् ॥४॥

bījaśaktiṃ nyaseddakṣavāmayoḥ stanayorapi /

kīlo madhye vinā bhāvyaḥ svavāñchāvinīyogavān // 4//

साधक को चाहिए कि बीज मन्त्र (रामाय) के 'रा या रां' बीज का दहिने स्तन पर, 'मा' शक्ति का बाये स्तन पर और 'य' कीलक का मध्य स्थल (हृदय) पर न्यास करे। इसके साथ ही साधक अपनी इच्छा पूर्ति के लिए इसका (मन्त्र का) विनियोग करे (४)।

4. [Now onwards, the formal process of doing worship is being narrated.]

The spiritual aspirant/seeker should concentrate his mind and intellect on the main word of the Mantra. It is 'Rāmāya'. It consists of three syllables or letters—viz. 'Rā' + 'mā' + 'ya'.

The first letter 'Rā' of this word refers to the Beej Mantra (the seed/root Mantra) of Lord Ram—viz. 'Rām'. The second letter 'Mā' refers to the Lord's Shakti (i.e. his cosmic dynamic energy, potentials and powers revealed as Prakriti). And the last word 'Ya' is the binding force that bridges the gap between the individual Jiva and the Lord, and between the Lord and his divine Shakti. It is therefore called the 'Kilak'—the 'nail' that fixes this oneness between the two, the 'peg' which helps to keep the both the Jiva as well as the Shakti attached to their supreme Lord (Ram or Brahm personified).

Now, for the purpose of formal worship, the process of Anga-Nyas is being described. The 'Beej' (Rām) should be meditatively established on the right half of the chest of the worshipper. The 'Shakti' part (Mā) should be established on the left half of the chest. And finally, the 'Kilak' (Ya) should be established in the centre of the chest in the region of the heart.

This process is prescribed for worship and offering of prayers to Lord Ram to seek his blessings so that all the desires, wishes and aspirations of the devotee can be fulfilled (4).

सर्वेषामेव मन्त्राणामेष साधारणः क्रमः । अत्र रामोऽनन्तरूपस्तेजसा वह्निना समः ॥५॥

sarveṣāmeva mantrāṇāmeṣa sādharmaṇaḥ kramaḥ /

atra rāmo'nantarūpastejasā vahninā samaḥ // 5//

सभी मन्त्रों का यही क्रम होता है— पहले बीज, फिर शक्ति, फिर किलक का न्यास करना और फिर अन्त में अपने मनोरथ सिद्धि का विनियोग करना है। ध्यान करना चाहिए कि जो राम हैं वो परमब्रह्म, अनन्त, अविनाशी परमात्मा हैं एवं तेज में अग्नि के समान है (५)।

5. This is the traditional sequence followed for the use of all the Mantras during formal forms of worship— viz, first comes the 'seed' or 'Beej' of the Mantra, then the 'Shakti', followed by the 'Kilak', and finally the 'Viniyog' or invocational prayer for the fulfillment of the worshipper's desires.

The worshipper should meditate upon Lord Ram as the personification of the 'Param Brahm', the supreme, transcendental, eternal, infinite, imperishable and measureless Brahm who is the cosmic Consciousness and the Supreme Atma or the Supreme Soul of this creation. [Refer Canto 2, verse nos. 1-2.]

He should meditate and contemplate upon Lord Ram as a personification of the cosmic 'fire element (Agni)'. Lord Ram is the Fire God manifested with all his purity, brilliance, dazzle, glory, radiance, splendour, energy, authority, powers and potentials (5).

सत्वनुष्णगुविश्वेश्वेदग्नीषोमात्मकं जगत् । उत्पन्नं सीतया भाति चन्द्रश्चन्द्रिकया यथा ॥६॥

sattvanuṣṇaguviśvaścedagniṣomātmakam jagat /

utpannaḥ sītayā bhāti candraśchandrikayā yathā // 6//

श्रीराम अग्नि के समान तेज होने पर भी सौम्य शीतल किरण वाले हैं। (यानि कि प्रचण्ड तेज युक्त होने पर भी शीतलता प्रदान करते हैं) जब उनका संयोग शीतल कान्ति वाली सीता से होता है तो अग्नि सोमात्मक जगत् (स्त्री एवं पुरुष रूप) की उत्पत्ति होती है। श्रीराम सीता के साथ उसी प्रकार शोभा पाते हैं जैसे चन्द्रमा चन्द्रिका के साथ (६)।

[नोट : रा शब्द वैश्वानर अग्नि का प्रतीक है एवं मा शब्द चन्द्रमा का प्रतीक है। अतः राम से अग्निषोमात्मक, यानि तेज एवं शीतलता के संयोग का जगत् यह अर्थ बनता है।]

6. Being richly endowed by the Sata Guna (which is the best quality and most auspicious amongst the three Gunas), the Lord is the one who creates this ‘Vishwa’ or the vast universe.

In spite of being splendorous, fierce and potent like the ‘fire’ element (refer verse no. 5), Lord Ram is also cool and soothing like the rays of the ‘moon’. This creation or world or universe is therefore a unified form of two opposite forces of creation—one is the most dynamic and relentless nature of Brahm represented by the ferocious and scorching fire element, and the other is the soothing and nourishing aspect of Brahm represented by the moon. [It must be noted that the Beej Mantra for the Fire is also the letter ‘Ra’ and its extended form ‘Raa’. Refer Ram Rahasya Upanishad, Canto 2, verse nos. 1-2, 6, 10-11, 40, 80; and Canto 5, verse no. 3.]

In other words, the soothing aspect of the Lord counters the heat and scorch of the fire element in the world, enabling life to flourish in it.

Goddess Sita represents the moon because she is as beautiful and charming as the latter. She is also the Shakti of the Lord, i.e. his dynamic energy, his cosmic powers and potentials manifested in the form of his consort to accompany the Lord during his sojourn on earth. But she derives her authority and powers from being associated with the supreme Lord and only carries out the Lord’s wishes and instructions. Hence, it is Lord Ram (as the supreme Brahm or cosmic Consciousness personified) that is the main body of the moon, while its soothing rays and its beauty are represented by Sita.

Therefore, when Lord Ram is associated with Sita in his cosmic form as Brahm and his Shakti, or as the Viraat Purush and his Prakriti, the resultant product is this mysterious creation consisting of both the ‘fire’ aspect, i.e. the male aspect represented by Lord Ram, and the ‘cool and soothing’ aspect, i.e. the female aspect symbolized by Sita.

Hence, if Ram is the moon then Sita is the latter’s soothing light and beauty (6). With Sita, Sri Ram resembles the beautiful full moon with its most enchanting, soothing and glorious moonlight (6).

[Note—The word ‘Rām’ has two parts of letters—‘Rā’ (as in *rather*) which represents the ‘fire’ aspect of creation, and ‘Ma’ (as in *come*) which represents the moon or cool aspect. Incidentally, the letter ‘Ma’ also refers to a ‘mother’. Hence, if Lord Ram is the Father, the ‘Purush’, then Sita is the universal Mother, the ‘Shakti’ personified.]

प्रकृत्या सहितः श्यामः पीतवासा जटाधरः । द्विभुजः कुण्डली रत्नमाली धीरो धनुर्धरः ॥७॥

prakṛtyā sahitaḥ śyāmaḥ pītavāsā jaṭādharah /
dvibhujaḥ kuṇḍalī ratnamālī dhīro dhanurdharah // 7//

साधक श्रीराम का ध्यान करे— श्रीराम अपने प्रकृति, आद्य शक्ति (सीता) के साथ विराजमान हैं। उनका वर्ण श्याम है, वे पीताम्बर धारण किये हैं, सिर पर जटा है, दो भुजायें हैं, कानों में कुण्डल हैं, गले में रत्नों की माला है, वे धीर (निर्भय, गम्भीर) हैं एवं धनुष लिये हुए हैं (७)।

7. The worshipper should meditate upon the divine and sublime form of Lord Ram as follows—The Lord is established alongside Prakriti. [The word ‘Prakriti’ refers to Mother Nature at the macrocosmic level of creation, and it represents his cosmic dynamic energy called Shakti. When the Lord who is known as the Viraat Purush or Lord Vishnu at the macrocosmic level, manifested himself as Lord Ram (see verse no. 1 of Canto 1), this Prakriti, which was also known as Laxmi in the context of Vishnu, revealed itself as Sita to accompany the Lord during his sojourn on earth. This was done to aid the Lord in his duties and obligations for which he had decided to come on earth as a human being.]

Lord Ram has a dark complexion, wears a Pitambar (a yellow, seamless, silk body-wrapping garment worn by Vishnu), has matted lock of hairs on his head, has two arms, large ear-rings adorn him, a garland of gems is around his neck, and he holds a bow. By temperament he is defined as being ‘Dhir’—i.e. someone who is calm, patient, sober and tolerant, as well as fearless, courageous, serious and steady under adversities (7).

प्रसन्नवदनो जेता धृष्ट्याष्टकविभूषितः । प्रकृत्या परमेश्वर्या जगद्योन्याङ्किताङ्गभृत् ॥८॥

prasannavadano jetā ghr̥ṣṭyaṣṭakavibhūṣitaḥ /
prakṛtyā parameśvaryaḥ jagadyonyāṅkitāṅgabhr̥t // 8//

वे (श्रीराम) प्रसन्नमुख हैं, संसार विजयी हैं, आठ सिद्धियों से युक्त हैं। संसार के कारण मूल प्रकृति के रूप में परमेश्वरी (सीता) उनके बायीं तरफ विराजमान हैं (८)।

[नोट : आठ सिद्धियाँ निम्न हैं— (१) अणिमा— इतना सूक्ष्म बन जाना कि दिखायी न पड़े। (२) महिमा— अपनी शक्ति को इच्छानुसार बढ़ाने की क्षमता; महत्व, गौरव, बड़ाई। (३) गरिमा— अपने वजन को बढ़ाने की क्षमता; भारी, वजनीय, गरू। (४) लघिमा— अपने को

हल्का करने की क्षमता। (५) प्राप्ति— सब कुछ प्राप्त कर लेने की क्षमता। (६) प्राकाम्य— बल, उद्योग, शक्तिशाली होना। (७) ईशित्व— सब पर स्वामी, मालिक होने की क्षमता। (८) वशित्व— सबको वश में कर लेने की क्षमता।]

8. His (Lord Ram's) countenance is always cheerful, and he is invariably victorious in war.

He is endowed with the eight mystical accomplishments called the 'Siddhis'¹ that add glory and elegance to his already exalted position, magnificent splendour, divine powers and authority.

The primary Prakriti (primordial Nature) which is the cause of creation and is a personified form of the divine Shakti of the Supreme Being has manifested itself (as Sita, the Lord's divine consort), and has established itself on his left. [That is, when Prakriti revealed itself along with the Supreme Being to accompany the latter, it assumed the form of Sita and took up her position on his left as Lord Ram's divine consort. It is a tradition amongst Hindus that a wife always sits to the left of her husband.] (8).

[Note—¹The eight renowned Siddhis or mystical achievements that adorn Lord Ram are certain supernatural special powers that are possessed by him which are not normally available to ordinary humans. The Lord is richly endowed with these Siddhis which not only give him special divine powers and authority but add to his honour and exalted position in this world. These eight Siddhis are the following—(i) 'Anima' which is the power to become microscopic or so minute that one becomes invisible to the naked eye; (ii) 'Mahima' is to have magnificence, majesty, glory and fame; it bestows unmatched honour and acknowledgement for one's achievements, wisdom, erudition, knowledge and skills; (iii) 'Garima' is the virtue that gives weight, stature, dignity, elegance, decorum, gravity and significance to the person who possesses it; (iv) 'Laghima' is the grand virtue of being simple and humble inspite of being great, powerful and authoritative; it is to have simplicity and humility despite possessing grandeur, majesty, power, authority and magnificence; (v) 'Praapti' is to be able to attain or obtain anything wished or desired for; (vi) 'Praakramya' is to have valour, ardour, strength, powers, prowess, potential and punch leading to triumph, glory and majesty; (vii) Ishwatwa is to be able to have lordship and sway over everything else; and (viii) 'Vashitwa' is to be able to control and subdue others and bring them under one's influence and obedience.]

हेमाभया द्विभुजया सर्वालङ्कारया चिता । शिल्पः कमलधारिण्या पुष्टः कोसलजात्मजः ॥९॥

hemābhayā dvibhujayā sarvālāṅkṛtayā citā /
śliṣṭaḥ kamaladhāriṇyā puṣṭaḥ kosalajātmaḥ // 9//

सीता के अंगों की कान्ति सोने के समान गौर वर्ण है। उनकी भी दो भुजायें हैं, वे समस्त आभूषणों से विभूषित हैं एवं हाथ में कमल लिये हैं, उनसे बगल बैठे हुए कौशल नन्दन (श्रीराम) बड़े प्रसन्न (हृष्ट—पुष्ट) दिखते हैं (९)।

9. The radiance of Sita's divine body resembles that of gold, and she is fair complexioned. She has two arms, is adorned with all the ornaments, and holds a lotus flower in her hand. The son of the Kaushal-clan (Lord Ram) is sitting happily close to her (9).

दक्षिणे लक्ष्मणेनाथ सधनुष्पाणिना पुनः । हेमाभेनानुजेनैव तदा कोणत्रयं भवेत् ॥१०॥

dakṣiṇe lakṣmaṇenātha sadhanuṣpāṇinā punaḥ /
hemābhenānujenaiva tathā koṇatrayaṁ bhavet // 10//

उनके (श्रीराम के) दक्षिण भाग (सामने) में लक्ष्मणजी खड़े हैं। उनका वर्ण एवं कान्ति सोने के समान गौरा है। वे हाथ में धनुष बाण धारण किये हुए हैं। उस समय राम, लक्ष्मण एवं सीता का एक त्रिकोण जैसा बन जाता है (१०)।

10. In the front of Lord Ram is standing Laxman (his younger brother) with a bow and arrow in hand. His complexion is radiant and fair like gold.

The trio—Lord Ram, Sita (seated on his left) and Laxman (standing in front)—form a triangle (10).

[Note—The divine triangle has Sita at one point, Laxman at the second point, and Lord Ram at the third point. A triangle can only be formed if the three are not in a single line.

The word 'dakṣiṇ' used in the text means either 'right' or 'front'. Usually, in iconography, Laxman is depicted as standing to the 'right' of Lord Ram. So, if this view is taken into consideration, then to make a triangle it is necessary that Sita and Laxman are positioned slightly at an angle vis-à-vis Lord Ram to make it possible for them to form a triangle. For otherwise, any line joining the three would be a straight line. This is why the word dakṣiṇ is interpreted as Laxman standing in front of Lord Ram—so that a 'triangle can be made'.

This 'triangle' is a miniature depiction of creation in a symbolic form. Here, Lord Ram stands for 'Brahm' (the Supreme Being), Laxman for 'Jiva' (the living being; the creature), and Sita for 'Prakriti' (Mother Nature in whose womb the whole creation is conceived, grows and develops, and then sustained and harboured).]

तथैव तस्य मन्त्रश्च यश्चाणुश्च स्वडेन्तया । एवं त्रिकोणरूपं स्यात्तं देवा ये समाययुः ॥११॥

tathaiva tasya mantrasya yasyāṇuśca svañentayā /
evaṁ trikoṇarūpaṁ syāttam devā ye samāyayuh // 11//

इस प्रकार जो राम का मन्त्र 'रां रामाय नमः' है उसके तीन शब्द—रां जो परमात्मा का बीज है, रामाय जो परमात्मा तथा जीव की एकता बताता है एवं नमः जो जीव का प्रतीक है—क्रमशः श्रीराम,

सीता एवं लक्ष्मण के द्योतक हैं। अतः इस मन्त्र के भी एक त्रिकोण बनता है। एक बार इस मन्त्र रूपी त्रिकोण में विराजमान रामजी से मिलने देवतागण आये (११)।

11. The divine and complete Mantra of Lord Ram is ‘Rām Rāmāya Namaḥ’ consisting of three words—the first word ‘Rām’ is called the Beej Mantra and is indicative of Lord Ram himself, the second word ‘Rāmāya’ symbolises the other half of Lord Ram, i.e. his divine consort Sita, and the third word ‘Namaḥ’ represents the Jiva, the living being, represented by Laxman who is ever ready to serve the Lord with all humility and submissiveness.

Hence, this Mantra also forms another symbolic triangle¹ for the purposes of worship and construction of the Yantra (worship instrument) of Lord Ram.

Once upon a time, all the Gods came to have a divine glimpse (Darshan) of Lord Ram (11).

[Note—¹In this triangle, the Beej Mantra ‘Rām’ occupies the apex, the word ‘Rāmāya’ occupies the point to the left, and the word ‘Namaḥ’ to the right. This Mantra is mentioned in verse no. 2 of the present Canto 4.]

स्तुतिं चक्रुश्च जगतः पतिं कल्पतरौ स्थितम् । कामरूपाय रामाय नमो मायामयाय च ॥१२॥

stutiṃ cakruśca jagataḥ patiṃ kalpatarau sthitam /

kāmarūpāya rāmāya namo māyāmayāya ca // 12//

तब उन देवताओं ने उन जगतपति की—जो रत्न के सिंहासन पर कल्पतरू के नीचे विराजमान थे—स्तुति की, ‘काम’ के समान सुन्दर, अथवा कामरूपधारी, एवं माया शरीर धारण करने वाले श्रीराम को नमस्कार है (१२)।

12. The Lord was seated under the shade of the Kalpa Tree¹.

The Gods prayed as follows—‘Oh Lord (Ram)! You are a personification of Kaam (Kām)² and Maya (Māyā)³. We most reverentially bow before you[#].

[Since the Beej Mantra of Lord Ram is cited above, here the meaning might be altered a bit to mean—‘Oh Lord! You are also represented by the Beej Mantra for Kaam which is ‘Klīm’, and for Maya which is ‘Hṛm’ besides the Beej Mantra ‘Rām’.

Hence, this acknowledgement by the Gods implies that they have prayed to Lord Ram with the following two Mantras as well—(i) Klīm Rāmāya Namaḥ, and (ii) Hṛm Rāmāya Namaḥ. Refer also to Ram Rahasya Upanishad, Canto 2, verse no. 16.] (12).

[Note—¹The *Kalpa Tree*—It is the evergreen tree of the Gods. It is said to possess mystical powers and can bestow all that is desired by an aspirant or seeker. The Botanical name of the Kalpa Tree is *Adansonis Digitta*; it is also called ‘Parijaat’ meaning ‘descended from the sea’, and ‘Harsingar’ meaning ‘the decoration of the Gods, especially Lord Hari’. The English name of it is Coral Jasmine; in Latin it is called *Nyctanthes Arbor Tristis* (nyctanthes means the night flower, while arbor tristis means the sad tree). Its flower is said to be worn by the Gods. The orange colour of the flower is

used for dying silk and cotton, a practice originating with Buddhist monks. According to legends, it was produced during the churning of the ocean for the search of Amrit, or the ambrosia of eternity and bliss, by the Demons and the Gods. The king of the Gods, Indra, took it away and planted it in his capital at Amravati. According to another legend (in Vishnu Puran), a princess named Parijaat fell in love with the Sun God and followed him throughout the day. As night approached, the Sun became disenchanted with her and did not like her overtures any longer. Disillusioned and despaired, she died, and a tree grew up from the ashes at the site of her funeral pyre. The flower of this tree could not bear the sight of the Sun, and therefore it blooms during the night, and with the crack of dawn, it falls and dies.

²The word ‘Kām’ refers to the God of this name, and he is the God of beauty and passions. Here the reference implies that Lord Ram is as charming and handsome, as attractive and enchanting as Kaam-deo, the patron God of these qualities. It also means that the Lord can fulfill all the desires of his devotees.

³The word ‘Māyā’ means delusions and its accompanying hallucinations and illusions. The supreme Brahm had employed this magical power of Maya to create this world out of his imagination, expanded it to astounding dimensions, endowed it with stupendous charms and magnificence, gave it beauty, grandeur and majesty, and made it so real and life-like that even the wisest of sages and seers lost their bearings and felt it to be the real thing. In short, the Gods are praising the supreme Lord for his astounding abilities and supernatural magical powers to create something out of nothing. They indirectly pray to the Lord to give them immunity from his Maya so that they do not get deluded by it just like it has deluded the rest of the world.

#The significance of the use of a triangle to depict the relationship between the three units of creation—viz. the supreme Brahm who is the primary cause of everything in this existence, his Maya which actually results in the artificial world coming into being and keeping the soul of the creature trapped in it, and the Jiva or the living being. Now let us examine its implications.

Any triangle has three sides and it represents a closed enclosure with no exit. Outside of this triangle there is nothing but void. Even if one point of this triangle is removed, the triangle would cease to exist. This is how the world that traps the creature is imagined to be and depicted in this triangle. On the apex corner is the supreme Brahm represented by the Beej Mantra of Lord Ram and visibly by Lord Ram himself. The other end is his Maya represented by Sita, and the third corner is the Jiva represented by Laxman.

In this geometrical setup, even though the Jiva wishes to reach Brahm he would not be able to do so as long as the triangle exists—i.e. as long as the point represented by Maya persists. So, it would necessitate the removal of this corner of Maya in order to enable the corner representing the Jiva to retract itself and coalesce with the first point representing Brahm or the Parmatma. This happens because as soon as one point is eliminated, i.e. when the Maya is done away with, the line between Brahm and Maya as well as between the Jiva and Maya become redundant. Since a triangle exists only till we have three points linked with three lines, when one of the points is done away with—which in this case is the point of Maya—the triangle vanishes. What remains is only one single line with two ends—at one end is the Brahm and at the other end is the Jiva. Then it is easy for the latter to move quickly towards the former.

In other words, if the Jiva or the creature eliminates Maya or delusions, it becomes feasible and practical for him to obtain oneness with the supreme Brahm. This is his Mukti, or spiritual liberation and deliverance, from having to remain shackled to this world and separated from the Parmatma.

From the point of the triangle where the Jiva is placed, there are two other points—one is Brahm and the other is Maya. To reach the point of Brahm, the Jiva has to get rid

of the third Maya so that a straight line is drawn between him and Brahm. Now, he has two options to achieve this—one is to eliminate Maya himself by strenuous efforts, and the other is to request Brahm to retract the latter's Maya so that the point of Maya is drawn towards the apex of the triangle and finally merged with it, thereby leaving a straight line linking the Jiva with the Brahm.

That is one goal achieved, but that is not the end of the journey. Now the Jiva would either have to walk himself towards Brahm along the line separating them, or request the Lord to roll-in the line and thereby pull the devotee towards himself. Obviously, the latter choice is the easier of the two. Herein lie the importance of Bhakti or having devotion for the Lord and total submission towards the Lord.]

Now let us have another look at this triangle. When one of the corners of the triangle represented by the 'creature' ceases to exist, as in the case when the creature finds emancipation and salvation, the world represented by the triangle simply vanishes. That is, as soon as the creature realises that he is linked to divinity in its two fundamental forms represented by the two arms of the triangle—one that links him to Nature or Prakriti and its myriad delusions and deceptions called Maya, and the other that links him to the supreme Brahm—he graphically knows where he stands in the cosmic graph. So, when he annihilates his independent identity as a 'Jiva' and merges himself with the supreme Brahm by acquisition of Gyan (i.e. by becoming enlightened and wise about the Truth of creation called Brahm, and the falsehood of the material world of sense objects represented by Maya), the triangle automatically vanishes. In this scenario what is left are the supreme Brahm and his Maya. They are represented by the single line joining the remaining two points of the erstwhile triangle—a line that can be drawn to infinity or reduced to a point. This single point is the origin of the line as well as the triangle. This single point can be drawn into a line of infinite length, or made into a closed space of a triangle.

The cosmos is therefore infinite, folding and unfolding continuously from this single point known as Brahm. But when the third point comes into play, either as the Maya or as the Jiva, this infinite creation assumes a finite form as the world known to the Jiva. This is why an ignorant creature is selfish and myopic in his view of existence. He just cannot see beyond the triangle and remains fixed in his ideas. But when the same creature becomes wise, enlightened and learned, he sees a possibility beyond the triangle, and then realises that the infinite world not butted and bounded by the three lines of this symbolic triangle is also possible. Such a man would feel like a caged-bird most restless in its caged surrounding and fluttering its wings madly to fly away to freedom. The breaking of the triangle is the symbolic breaking of the cage, and then the Atma or the soul of the Jiva can fly off to its freedom by merging into the vast space beyond the enclosure in the form of this symbolic triangle that represents this world kept in place by delusions called 'Maya'.]

नमो वेदादिरूपाय ॐकाराय नमो नमः । रमाधराय रामाय श्रीरामायात्ममूर्तये ॥३॥

namo vedādirūpāya ōṃkāraya namo namaḥ /

ramādharaaya rāmāya śrīrāmāyātmamūrtaye // 13//

जो वेदों के रूप हैं, जो ॐकार स्वरूप हैं (अथवा जो ॐकार स्वरूप के आदिकारण हैं जिसके बाद वेद प्रकट हुए) उनको नमस्कार है। उन्होंने रमा (सीता, लक्ष्मी) को धारण कर रखा है (यानि की सीता उनके बायीं तरफ विराजमान हैं), जो परमात्मा जीव में रमण करते हैं एवं जो राम आत्मस्वरूप हैं, आत्मा की मूर्ति हैं अथवा परमात्मा शरीर रूप में हैं (१३)।

13. We (the Gods) give our due respects, pay our obeisance and bow before Lord Ram who is a personified form of the Vedas as well as the ethereal Mantra OM which is their primary origin. [This is because OM is the Beej Mantra for the supreme transcendental Brahm or Pranav who is the primordial cause of the entire creation coming into being. Further, OM represents the first sound in creation, and it is this primary sound which evolved to form distinct alphabets which in turn formed words and hymns in which the Vedas were composed and revealed by the creator Brahma. The reference to OM implies that the Gods have recognized the following Mantra of Lord Ram too—‘Om Rāmāya Namaḥ’. Here, the Beej Mantra ‘Rām’ is replaced by ‘OM’.]

Oh Lord! You are the Lord known as Ram who supports Ramaa (Ramā also known as Laxmi, the Goddesses of wealth and prosperity) and who is a personified form (‘Murti’) of Maya itself. [Here, Ramā, the Goddess of worldly wealth and material prosperity is called ‘Maya’ or deluding. Lord Ram is the one who has full control over this aspect of creation too. In other words, if the devotee wishes so, the Lord can give him all the riches of the world, and if the devotee wishes salvation and emancipation from this world the Lord can make him immune to the entrapments and temptations of the same worldly riches. The Lord can grant anything the devotee wishes.] (13).

जानकीदेहभूषाय रक्षोघ्नाय शुभाङ्गिने । भद्राय रघुवीराय दशास्यान्तकरूपिणे ॥१४॥

jānakīdehabhūṣāya rakṣoghnāya śubhāṅgine /

bhadrāya raghuvīrāya daśāsyāntakarūpiṇe // 14//

जानकी (लक्ष्मी) जिनका आभूषण हैं (यानि कि लक्ष्मी के पति होने के कारण उनका संग पाकर बिना किसी बाहरी आवण्डर के भी विश्व में सबसे ज्यादा सजे हुए माने जाते हैं), जिन्होंने रक्षसों का नाश किया, जिनका शरीर मंगल मय है, जो दशानन (रावण) का अन्त करने वाले काल के समान है— वे ही रघुकुल के राजा श्रीमान् राम हैं (१४)।

14. Janki (Sita) is like an ornament that adorns the Lord (Ram)¹.

The Lord is a slayer (or eliminator) of demons (representing the evil, sinful, denigrated, degenerated and corrupt creatures in this world). To demonstrate it, Lord Ram had slayed the ten-headed Ravana², the king of demons, for whom he was like Kaal, the God of death himself personified.

We pay our homage to Lord Raghuvir, the Lord who had taken birth as a brave warrior in the clan of king Raghu (of Ayodhya) and who is very polite, civilized and cultured as well as a thorough nobleman and a perfect gentleman (‘Bhadra’) (14).

[Note—¹That is, since Lord Ram is the divine husband of Sita, who is Goddess Laxmi personified, it follows that all the worldly honours, respects, fames, majesties, magnificence, grandeur, pomp and circumstance that adorn the Lord are actually the subtle qualities of Goddess Laxmi on display—because the world is accustomed to honouring and giving importance to those who are blessed by ‘Laxmi’, or who are well-endowed with these qualifications. Since this materialistic world gives immense importance to wealth and its accompanying powers, this allusion to Laxmi herself being the ornamentation of Lord Ram is mentioned here to indicate the great fame and powers that the Lord exercises in this world are as a result of Goddess Laxmi accompanying Lord Vishnu in his incarnation as Lord Ram.

This stanza also means that ‘Lord Ram is the one who adorns Janki or Laxmi’. In this latter case, the meaning would be reversed—that is, Laxmi, the Goddess of wealth, has acquired her importance and prominence because of her association with the supreme Lord Ram. Or that Sita has acquired all her glories because of her association with Lord Ram.

²The ‘ten’ heads of Ravana has a symbolic meaning. Usually the demons had only one head like all living beings. They were called ‘demons’ because of their evil and sinful deeds, corrupt tendencies and despicable demeanours. The numeral ‘ten’ simply means that their king Ravana was ten times more sinful and ten times more powerful than the rest of them. So the Lord decided to get rid of this great menace first and treat the ten-headed Ravana’s killing as a warning to the rest of the demon race to mend themselves or face the same punishment. The Lord wished to give the rest of the demons a chance to mend their ways out of fear for their lives, if for nothing else. In fact, this is what exactly happened. Not all the demons were killed and eliminated from the surface of earth—and the surviving ones were ruled by Vibhishan who was the younger brother of Ravana and who had taken sides with Lord Ram in the epic war at Lanka in which Ravana was killed.

There is another interpretation of depicting Ravana with ten heads. He was not an ordinary demon or villain, for Ravana was an expert in the four Vedas (Rig, Sam, Yajur and Atharva), the four Up-Vedas or sub-Vedas (Dhanur Veda pertaining to the science of warfare, Aurveda pertaining to herbal medicines, Arthashastra pertaining to economics and public administration, and Gandharva-veda related to music, song and dance-drama), the Purans (mythological histories) and the Dharmashastras (other scriptures relating to the philosophy of Dharma or the laws of probity, propriety and righteousness). But inspite of this huge body of knowledge at his disposal he still became sinful because of his lust and arrogance. This has the message that mere knowledge of the scriptures is not sufficient for one’s salvation; one must implement them in practice. By killing Ravana the Lord has sent a strong message to such people who are proud of their overpowering control over the scriptures that salvation is not theirs if they are not careful in how they utilise this knowledge and skill. The Lord would not excuse them even if they are Brahmins (Ravana was a Brahmin by birth) and learned (Ravana was matchless in his knowledge of the scriptures) if they become sinful and fall from their path.]

रामभद्र! महेष्वास! रघुवीर! नृपोत्तम! । भो दशास्यान्तकास्माकं रक्षां देहि श्रियं च ते ॥५॥

rāmabhadra maheśvāsa raghuvīra nṛpottama /

bho daśāsyāntakāsmākaṃ rakṣāṃ dehi śriyaṃ ca te // 15//

हे रामभद्र! हे महा धनुर्धर! हे रघुवीर! हे नृपश्रेष्ठ! हे दशानन (रावण) को मारने वाले! आप हमारी रक्षा करें। आप हमें ऐसी ‘श्री’ (सम्पदा) दें जिसका सम्बन्ध आपसे हो— अर्थात् जो भगवत् प्राप्ति के उपाय में लग सके (१५)।

15. Oh Ram Bhadra (the gentleman, noble and honorable Lord Ram)! Oh Maheshwas (the Almighty Lord; or the Lord who is worshipped by Lord Shiva also known as Mahesh)! Oh Raghuvir (the brave warrior born in king Raghu’s clan)! Oh Nripottam (the best amongst the kings)! Oh the slayer of the 10-headed Ravana! Please grant us your protection and patronage. Save us, protect us!

Grant us or bless us with ‘Sri’ or divine treasures in the form of great virtues and excellent qualities which have direct association with you— i.e. which can be used by us only for auspicious, righteous and noble causes, which will lead us to you, and which would give us emancipation and salvation (as opposed to the worldly treasures and comforts that provide gratification of the sense organs, inspire indulgences in and attachments to worldly affairs that entangle the soul and prevent its liberation and deliverance from the endless cycle of birth and death in which it finds itself trapped).’ (15).

त्वमैश्वर्यं दापयाथ सम्प्रत्याश्रमिराणम् । कुर्विति स्तुत्य देवाद्यास्तेन सार्धं सुखं स्थिताः ॥१६॥

tvamaiśvaryaṁ dāpayātha saṁpratyāśrīmāraṇam /

kurviti stutya devādyaścena sārḍhaṁ sukhaṁ sthitāḥ // 16//

देवता आगे बोले—आप हमें ऐश्वर्य प्रदान करें और शीघ्र ही राक्षस (रावण) को मारने की व्यवस्था करें’। ऐसी स्तुति करके देवता एवं सिद्धगण सुख से (यानि निश्चिन्त होकर) राम के सामने स्थित हो गये (१६)।

16. The Gods further said—‘Bestow us and bless us with all the good virtues that you possess your self or that would make us as exalted and honourable as your own divine self.’ [That is, make it possible that we, the Gods, too can attain an exalted stature whereby we can also become one with you, or we can obtain liberation and salvation for our own selves.]

The Gods prayed to Lord Ram and felt cheerful, reassured and comforted. They secretly accompanied the Lord till the time he had not killed the demons (16).

स्तुवन्त्येवं हि ऋषयस्तदा रावण आसुरः । रामपत्नीं वनस्थां यः स्वनिवृत्त्यर्थमाददे ॥१७॥

stuvantyevaṁ hi ṛṣayastadā rāvaṇa āsuraḥ /

rāmapatnīm vanasthām yaḥ svanivṛttyarthamādade // 17//

देवताओं के समान ऋषियों ने भी राम की स्तुति की। इधर असुर रावण ने वन में स्वयं के विनाश हेतु राम की पत्नी (सीता) को वन में (या 'वन से') हर लिया जहाँ वे उस समय रहती थीं (१७)।

17. Like the Gods, the sages, hermits and seers also prayed to him (Lord Ram).

Meanwhile, the demon Ravana stole (abducted) Lord Ram's wife (Sita) from the forest where she was staying at that period of time with the Lord. This misdeed on the part of Ravana was the cause that led to his final ruin (17).

स रावण इति ख्यातो यद्वा रावाच्च रावणः । तद्व्याजेनेक्षितुं सीतां रामो लक्ष्मण एव च ॥१८॥

sa rāvaṇa iti khyāto yadvā rāvācca rāvaṇaḥ /

tadvyājenekṣitum sītām rāmo lakṣmaṇa eva ca // 18//

राम (या राम पत्नी) के 'रा' शब्द से एवं वनस्थां (पद संख्या १७) के 'वन' शब्द से वह राक्षस 'रा+वण = रावण' नाम से प्रसिद्ध हुआ। अथवा जो दूसरों को रूदन करवाता है अथवा रूलवाता है—वह रावण कहलाया। कारण उसने सीता को त्रास देकर रूलाया था। अथवा जो बहुत 'र व' (यानि कि हल्ला—गुल्ला, शोर) करता है वह रावण कहलाया। इसके बाद श्रीराम एवं लक्ष्मण ने सीता की खोज में (१८)—

18. Since the demon had abducted Ram's consort (Sita) from a 'Vana' (meaning a dense forest), he was called 'Ravana'. [The first letter of the word *Ram* and the word *Vana* are combined to form the name of the demon as 'Ra+vana = Ravana'.]

There is another interpretation. Ravana also means—'the one who makes others weep, cry, lament and wail due to the severe torments and sorrows inflicted upon them' (for Ravana's actions had made Sita suffer, weep and wail).

Further, he made a lot of noise or false claims, or he used to brag haughtily about his achievements, his strength and powers as well as of his invincibility and lordship over even the heavens. So the first part of his name *Ravana* comes from the word *Rav* for 'fuss, noise, chatter, clamour, nuisance and din'¹. Hence, he became famous as 'Ravana', or the one who makes a lot of noise and false claims.

Meanwhile, Lord Ram and Laxman began their search for Sita (18).

[Note—In this regard there is a legend that when Ravana lifted Mount Kailash, where Lord Shiva has his abode, in order to transplant it in his own kingdom of Lanka, Lord Shiva had exerted immense pressure on this mountain so as to make it exceedingly heavy and difficult for transportation. At that time, Ravana had made a lot of fuss and nuisance. Hence he came to be known as 'Ravana'.]

विचेरतुस्तदा भूमौ देवीं संदृश्य चासुरम् । हत्वा कबन्धं शबरीं गत्वा तस्याज्ञया तया ॥१९॥

viceratustadā bhūmau devīm saṃdrśya cāsuram /
 hatvā kabandhaṃ śabariṃ gatvā tasyājñayā tayā // 19//

वे देवी सीता की खोज में वन प्रान्त (जंगल) में भूमि पर विचरने लगे। आगे कबन्ध नामक असुर को देखकर उन्होंने उसे मार डाला। इसके बाद वे शबरी के यहाँ गये (१९)।

19. The two brothers Ram and Laxman roamed around in search of Sita in the forested areas on the surface of the earth. Eventually they saw the demon Kabandh¹ in front of them, and they slayed him.

Thereafter, they went to Shabari's place² (19).

[Note—¹Kabandh was a demon who had no head but only a torso with a mouth, protruding limbs etc. much like an octopus.

²According to the story of Ramayana, Shabari was a woman belonging to a forest tribe called 'Shabari'. This tribe was classified as Shudras or lower caste, and sustained themselves by collecting and selling honey and fruits from the forest trees. Being of a low caste, she is said have been ostracized by others. She served a sage named Matanga very devotedly. The sage was a realised soul, and so pleased was he with her devotion and service that he blessed her at the time of leaving his body that she would find her emancipation and salvation when Lord Ram visits her while searching for Sita. Like her Guru, Shabari too left her mortal body after having the privilege of meeting and worshipping the Lord in person by lighting the pyre herself with her mystical powers. According to Adhyatma Ramayana of sage Veda Vyas, it was Lord Ram who had performed her last rites himself, a rare privilege that was even denied to his own worldly father Dasrath.

Shabari used to live in the hermitage where earlier sage Matanga lived. This hermitage was near Mount Rishyamook where Sugriv, the exiled younger brother of the king of monkeys Vali, lived with his close confidantes Hanuman, Jamvant, Naal and Neel etc. This place was about ten Yojans or eighty miles from Kishkindha, the capital of the forest kingdom of which Vali was the king. Refer note of verse no. 21 below.]

पूजितो वीरपुत्रेण भक्तेन च कपीश्वरम् । आहूय शंसतां सर्वमाद्यन्तं रामलक्ष्मणौ ॥२०॥

pūjito vāyuputrena bhaktena ca kapīśvaram /
 āhūya śaṃsatām sarvamādyantaṃ rāmalakṣmaṇau // 20//

शबरी ने बड़ी भक्ति भावना से उनकी पूजा की। तदन्तर आगे जाने पर उन्हें वीर पुत्र (हनुमान) मिले। उन्होंने मध्यस्थ होकर कपीराज (सुग्रीव) से राम—लक्ष्मण की मित्रता करायी। फिर उन्होंने सुग्रीव से आदि से अन्त तक का पूरा वृत्तान्त कह दिया (२०)।

20. Shabari worshipped them with great devotion.

Thence they (Lord Ram and his younger brother Laxman) went ahead and met (Hanuman who was) the son of the Wind God and a great devotee of the Lord. At his behest, the Lord met and befriended the king of the monkeys (named Sugriv).

Then they (Lord Ram and Laxman) narrated the entire story about themselves and their predicament to him (i.e. to Sugriv, the king of monkeys) (20).

स तु रामे शङ्कितः सन्प्रत्ययार्थं च दुन्दुभेः । विग्रहं दर्शयामास यो रामस्तमचिक्षिपत् ॥२१॥

sa tu rāme śaṅkitaḥ sanpratyayārthaṁ ca dundubheḥ /
vighrahaṁ darśayāmāsa yo rāmastamacikṣipat // 21//

उसे (सुग्रीव को) राम के ऐश्वर्य एवं सामर्थ्य पर शंका थी। इसलिए उसने उन्हें दुंदुभि नामक राक्षस का विशाल शरीर (यानि कि उसकी हड्डियाँ) दिखायीं जिसे राम ने अपने अंगूठे से अनायास ही दस योजन दूर फेंक दिया (२१)।

21. He (Sugriv) was skeptical about Lord Ram's prowess, potentials, powers, strength, courage, ability and valour. So, to test him, he showed Lord Ram the colossus body (i.e. the head) of the demon named Dundubhi. Lord Ram threw them (i.e. flung them) away for ten Yojans (roughly 80 miles) without the least effort (by tossing them with the tip of his toes as if it was merely a child's play) (21).

[Note—The legendary story of Dudumbhi is narrated in Kishkindha Kand, Canto 1, verse no. 61-70 of the epic story of the 'Adhyatma Ramayan' written by sage Veda Vyas. Briefly, Dundubhi was a great demon who assumed the form of a wild bison and attacked Kishkindha, the capital of the forest kingdom of which Vali, the elder brother of Sugriv, was the king, and challenged Vali. Annoyed, Vali held Dundubhi by the horns and dashed the demon violently on the ground, killing him. Vali then tore off his head and tossed it in the air. This head landed about ten Yojans (approximately 80 miles) away at the hermitage of sage Matanga, raining blood all around, and greatly annoying the sage and defiling his hermitage. At that time, the sage had cursed Vali that if he ever dared to come to this place situated on the mountain called Rishyamook, his head would split and he would die instantly. It was out of fear of this curse that Vali never ventured on this mountain, and it was out of this certainty that Sugriv took up residence there when the latter was exiled by his elder brother Vali due to some misunderstanding between the two brothers. So, Sugriv wished to test the strength of Lord Ram when he asked him to throw the demon's head if he could. This Lord Ram did by tossing it with the tip of his toes.]

सप्त सालान्विभिद्याशु मोदते राघवस्तदा । तेन हृष्टः कपीन्द्रोऽसौ स रामस्तस्य पत्तनम् ॥२२॥

sapta sālānvibhidyāśu modate rāghavastadā /
tena hr̥ṣṭaḥ kapīndro'sau sa rāmastasya pattanam // 22//

उसकी शंका नहीं मिटी। तब उन्होंने (राम ने) एक बाण से सात ताल के पेड़ों को बींध डाला जिससे कपिन्द्र (सुग्रीव) को हर्ष हुआ। अपने मित्र को खुश देखकर राघव को भी प्रसन्नता हुई। फिर राम को साथ ले वह (सुग्रीव) अपनी पुरी (किष्किन्धा) गया (२२)।

22. He (Sugriv) still had his doubts. So to reassure him, Lord Ram pierced seven tall coconut trees with a single arrow. This miraculous achievement made the king of monkeys (Sugriv) exhilarated and reassured in his heart, which in turn made Raghav (Lord Ram) happy because he was able to make his friend happy.

Thereafter, he (Sugriv) was confident that Lord Ram would be able to subdue and vanquish, or cause the downfall and dethroning of the king of monkeys (i.e. Sugriv's elder brother Vali who had exiled the former and usurped not only the kingdom but also his wife out of anger and jealousy created by misunderstanding)¹ (22).

[Note—¹The episode that led to the animosity between the two brothers Vali and Sugriv has been narrated in Adhyatma Ramayan of Veda Vyas, Kishkindha Kand, Canto 1, verse nos. 46-57. Briefly it is that once a demon named Mayavi challenged Vali for a duel. Beaten back by Vali, the demon entered a dark cave, and Vali pursued him inside it. Before it, he had requested Sugriv to keep a strict vigil on the mouth of the cave to ensure that the demon could not escape. After one month, a lot of blood seeped out of the cave. Thinking that the demon had killed his brother and would now seek revenge from him and the rest of the monkey race, Sugriv closed the mouth of the cave with a huge boulder and went to the capital where the courtiers anointed him king even against his wishes. Meanwhile, Vali had killed the demon and it was the demon's blood that had flowed out of the cave and which Sugriv had mistakenly taken to be that of Vali. When Vali returned home he found Sugriv on the throne. Obviously this created an immense misunderstanding between the two brothers—with Vali thinking that Sugriv had willingly put the boulder on the cave's mouth to prevent his return so that he could be crowned a king and usurp the kingdom. Sugriv tried his best to explain, but the misunderstanding was so profound and the evidence so robust that Vali did not pay any heed to his pleadings of innocence, and beating Sugriv black and blue he kicked him out of the kingdom. It was then out of angst and fear of his own life that Sugriv took up residence on the Rishyamook Mountain because he knew that Vali would never come here due to the curse of sage Matanga as described in note of verse no. 21 above.]

जगामागर्जदनुजो वालिनो वेगतो गृहात् । तदा वाली निर्जगाम तं वालिनमथाहवे ॥२३॥

jagāmāgarjadanujo vālino vegato grhāt /

tadā vālī nirjagāma taṁ vālinamathāhave // 23//

वहाँ बालि के छोटे भाई (सुग्रीव) ने घोर गर्जना की जिसको सुनकर बालि बड़े वेग से घर से बाहर निकला (२३)।

23. There, Vali's younger brother (Sugriv) roared thunderously, hearing which he (Vali) came eagerly out of his palace immediately. [This is obviously because Vali had never

imagined that Sugriv would ever in his life gather courage to challenge him again. So when he heard Sugriv roaring and challenging him in with a sarcastic tone, he must have been astonished and taken aback, wondering as to what has suddenly happened.] (23).

निहत्य राघवो राज्ये सुग्रीवं स्थापयत्ततः । हरीनाहूय सुग्रीवस्त्वाह चाशाविदोऽधुना ॥२४॥

nihatya rāghavo rājye sugrīvaṃ sthāpayattataḥ /
harīnāhūya sugrīvastvāha cāsāvido'dhunā // 24//

फिर राघव (श्रीराम) ने उसे (बालि को) मार गिराया और सुग्रीव को (किष्किन्धा के) राज्य पर सिंहासनारूढ़ किया। तदन्तर सुग्रीव ने वानरों को बुलवाकर कहा, ‘हे वानर वीरों! आप लोग सभी दिशाओं के ज्ञाता हैं (यानि कि सब तरफ की बातें जानते हैं, कारण आप सब तरफ विचरते रहते हैं और पृथ्वी के हर कोने में रहते हैं और वहाँ से पधारे हैं) (२४)।

24. Then Raghav (Lord Ram) killed him (Vali) and installed Sugriv on the throne of the place (Kishkindha).

Thereafter, he (Sugriv) summoned all the monkeys and said, ‘Oh brave monkey warriors! You are well aware of whatever is happening in all the directions of the earth (because you roam freely everywhere and have come to this place from all the corners of the earth) (24).

आदाय मैथिलीमद्य ददताश्वाशु गच्छत । ततस्ततार हनुमानब्धिं लङ्कां समाययौ ॥२५॥

ādāya maithilīmadya dadatāśvāśu gacchata /
tatatatāra hanumānabdhim laṅkāṃ samāyayau // 25//

इस समय शीघ्र यहाँ से जाओ और मिथलेश कुमारी (सीता) को आज ही ढूँढ कर लाकर इनको (राम को) दे दो (अर्पित कर दो)। इस आदेश पर सब वानर विभिन्न दिशाओं में चल पड़े और हनुमान ने समुद्र लांघकर लंका में प्रवेश किया (२५)।

25. All of you must go out at once, search out Maithili (Sita, so-called because she was born in the kingdom of Mithila), bring her back and hand her over to Lord Ram.’

Receiving this command, all the monkeys set out in all the directions (of the earth in search of Sita).

Meanwhile, Hanuman crossed the ocean and reached Lanka (25).

[Note—Hanuman and his group had gone south in the direction of the island of Lanka where the demon king Ravana had held Sita captive. On the shore of the vast ocean, the group was made aware of Sita’s location in Lanka by Sampati, the old vulture who

could peer across the breadth of the ocean and see the city of Lanka. It was a stiff challenge to leap across the vast ocean, land in an enemy country, overcome their defenses and meet Sita, and then come back alive. It was only Hanuman who could do it, and so he was the one chosen for the epic mission and the great journey to and fro from Lanka.]

सीतां दृष्ट्वाऽसुरान्हत्वा पुरं दग्ध्वा तथा स्वयम् । आगत्य रामेण सह न्यवेदयत तत्त्वतः ॥२६॥

sītāṃ dr̥ṣṭvā'surānhatvā puram dagdhvā tathā svayam /
āgatya rāmeṇa saha nyavedayata tattvataḥ // 26//

वहाँ उन्होंने सीता को देखा, अनेक असुरों (राक्षसों) का वध किया तथा लंका को जला डाला। फिर राम के पास आकर सारा समाचार यथावत् उन्हें सुना दिया (२६)।

26. There (at Lanka) he saw Sita, killed numerous demons and burnt the city (of Lanka). Then he came back to Lord Ram and told him everything as they were (i.e. he narrated to the Lord everything as he saw them, as well as all that he had done) (26).

तदा रामः क्रोधरूपी तानाहूयाथ वानरान् । तैः सार्धमादायास्त्राणि पुरीं लङ्कां समाययौ ॥२७॥

tadā rāmaḥ krodharūpī tānāhūyātha vānarān /
taiḥ sārddhamādāyāstrāṃśca purīm laṅkāṃ samāyayau // 27//

तब राम ने क्रोध रूप धारण किया, सब वानरों को इकट्ठा किया और अस्त्र—शस्त्र लेकर उनके साथ लंकापुरी पहुँचे (२७)।

27. Then Lord Ram became very angry and wrathful, collected all the monkeys as well as all the available arms and armaments (needed for the assault on Lanka and the forthcoming war), and accompanied by them, he reached (or attacked) the city of Lanka (27).

तां दृष्ट्वा तदधीशेन सार्धं युद्धमकारयत् । घटश्रोत्रसहस्राक्षजिद्भ्यां युक्तं तमाहवे ॥२८॥
हत्वा विभीषणं तत्र स्थाप्याथ जनकात्मजाम् । आदायाङ्गस्थितां कृत्वा स्वपुरं तैर्जगाम सः ॥२९॥

tāṃ dr̥ṣṭvā udadhīśena sārddham yuddhamakārayat /
ghaṭaśrotrasahasrākṣajidbhyāṃ yuktaṃ tamāhave// 28//
hatvā bibhīṣaṇam tatra sthāpyātha janakātmajām /

ādāyāṅkasthitām kṛtvā svapuram tairjagāma saḥ // 29//

उन्होंने लंका का भलीभांति निरीक्षण किया और वहाँ के राजा (रावण) के साथ युद्ध छेड़ दिया। उस युद्ध में भाई कुम्भकर्ण (घटश्रोत्र) तथा पुत्र इन्द्रजीत (सहस्राक्षजिद्भ्यां) के सहित उसको (रावण को) (२८) —

— मारकर उन्होंने विभीषण को वहाँ का राजा बनाया। फिर जनकनन्दिनी (सीता) को अपनी बांयी तरफ बैठाकर सब वानरों के साथ वे अपनी पुरी (अयोध्या) के लिए प्रस्थान किये (२९)।

28-29. He carefully examined (and closely reconnoitered) the city and declared war on its king (Ravana). In that war, he (Lord Ram) killed him (Ravana) along with his brother named 'Ghat-srotra' (i.e. one with large pitcher-like ears, here referring to Kumbhakarn) and his son named 'Sahastraaksha-Jitraayam' (i.e. one who had conquered Indra, the king of Gods, who had thousands of eyes or holes in the body) ¹.

Thereafter, he (Lord Ram) made Vibhishan (the younger brother of Ravana and who had sought and received refuge in the camp of Ram when he was publicly insulted by Ravana) the king of that place.

After the coronation of Vibhishan, the Lord, accompanied by the daughter of Janak (i.e. Sita) who was seated to his left, and with all other monkeys too accompanying him (on the divine chariot of the Gods, called the 'Pushpak Vimaan'), embarked on the journey back to his own city (of Ayodhya) (28-29).

[Note—¹The son of Ravana referred to here was also called 'Meghanaad' because he roared and thundered like the cloud. He is also called 'Indrajeet' or the one who had conquered Indra, the king of Gods. Indra is called 'Sahastraaksha' (literally meaning to have thousand eyes) because he is said to have thousands of eyes over his body as the result of a curse by sage Gautam to punish him for being sexually pervert as he had the vile temerity of having attempted sex with the sage's loyal wife in his absence by employing deceit. Indra had assumed the physical body of the sage to satisfy his lust, but was caught by the sage when he cursed him to have a thousand holes in his body. These 'holes' represented the female vagina, and the curse was in the form of sarcasm on Indra so that he would now be able to see a woman's sexual organs with thousands of eyes instead of only two to satisfy his lust and perversions.]

ततः सिंहासनस्थः सन् द्विभुजो रघुनन्दनः । धनुर्धरः प्रसन्नात्मा सर्वाभरणभूषितः ॥३०॥

tataḥ siṃhāsanasthaḥ san dvibhujo raghunandanah /

dhanurdharah prasannātmā sarvābharaṇabhūṣitaḥ // 30//

(राज्य अभिषेक के बाद—) वे सिंहासन पर विराजमान हैं। वे दो हाथों वाले रघुनन्दन धनुष धारण किये हैं, प्रसन्न आत्मा हैं एवं सब प्रकार के आभूषणों से अलंकृत हैं (३०)।

30. (After his coronation on the throne of Ayodhya—) The the two-armed Raghunandan¹ (literally meaning ‘the two-armed son of the clan of Raghu’; here obviously meaning Lord Ram), is seated majestically on the royal throne (of Ayodhya, as its king emperor).

He holds a bow, is cheerful in his disposition, and is magnificently adorned by all sorts of beautiful ornaments befitting his royal and divine stature (30).

[Note—¹Special mention is made of the fact that Lord Ram has ‘two arms’. This is to remind the reader and emphasize the point that the Lord whose story is being narrated here is not an ordinary son who is one of the long list of kings belonging to king Raghu’s dynasty, but Lord Vishnu himself personified. Lord Vishnu is the one who has four arms, and it only to emphasis this point that a special mention is made here of this fact that Lord Ram has two arms—for otherwise it is absurd and most unnecessary to mention it when referring to a human king as every man has two arms and there is nothing special about it.]

मुद्रां ज्ञानमयीं यामे वामे तेजःप्रकाशिनीम् । धृत्वा व्याख्याननिरतश्चिन्मयः परमेश्वरः ॥३१॥

mudrām jñānamayīm yāmye vāme tejaparakāśinīm /

dhṛtvā vyākhyānanirataścinmayah paramēśvaraḥ // 31//

उनका दाहिना हाथ ज्ञानमयी मुद्रा में तथा बाया हाथ तेज को प्रकाशित करनेवाली (धनुर्मयी) मुद्रा में स्थित है। वे निरत चिन्मय परमेश्वर उपदेश (देने) की मुद्रा में स्थित हैं (३१)।

[नोट : (१) ज्ञानमयी मुद्रा— दाहिने हाथ की तर्जनी और अंगूठों को सटकार आगे छाती पर रखें तथा बांये हाथ को घुटने पर रखें। (२) धनुर्मयी मुद्रा— बांये हाथ की मध्यमा अंगुली के आगे के भाग को तर्जनी अंगुली से सटा दें तथा अनामिका एवं कनिष्ठा को अंगूठे से दबायें। फिर उसको बांये कन्धे पर रखें। (३) उपदेश मुद्रा— दाहिने हाथ के अंगूठे को तर्जनी अंगुली से सटा दें और बाकी तीन अंगुलियों को खोलकर रखा जाये। वे भी एक दूसरे से सटी हों। हाथ उठा हो।]

31. [Lord Ram’s seating posture is described here—] His right hand is held in the ‘Gyan Mudra (posture showing enlightenment; “mudrām jñānamayīm”)¹’ while the left hand is in the ‘Tej Mudra (vāme tejaparakāśinīm)²’ (it symbolizes the Lord’s stupendous dynamism, energy, strength, authority, powers and potentials; these virtues are automatically acquired with enlightenment).

[There is another way in which this stanza can be interpreted, and it is as follows—‘His right hand is held in the Gyan Mudra and to his left is established an immense source of Tej or energy and splendour (represented by his divine consort Sita).’ This Sita is an incarnation of ‘Laxmi’, the Goddess of wellbeing, prosperity and wealth; or of ‘Sri’, the personified virtues of grandeur, glory and majesty; or of ‘Shakti’, the personified form of the Lord’s cosmic dynamism, energy, splendour and powers; or of ‘Prakriti’, the primary Nature and the Mother of the whole creation). All these entities are radiant and splendid by nature, and inherently powerful. Since they are represented by Sita sitting to the left of the Lord on the throne, this fact is depicted by saying that the left

of the Lord has the symbolic presence of these great virtues of creation in a personified form which is remarkable by its radiance and splendour.]

That supreme Lord called Parmeshwar [Param = supreme; Ishwar = Lord], who is eternally 'Chinmaya' (or infinitely enlightened, wise, erudite, sagacious and realised), adopts these two postures as he sits on the throne to preach (his subjects and devotees). This sitting posture of the Lord is called 'Vyakhyan Mudra'—the posture he adopts when he is in the mood to preach or teach others on various subjects (such as about the great tenets, the maxim, the axioms and the doctrines as enshrined in the scriptures, the principles of spiritualism and metaphysics, the laws of Dharma or the laws concerning probity and propriety, righteousness and noble conduct, morality and ethics etc., and other such matters for the general good of his subjects and devotees)³ (31).

[Note—The three postures mentioned here—viz. Gyan Mudra, Tej Mudra or the Bow Mudra, and the Preaching Mudra. Now let us see what these three Mudras are

¹The *Gyan Mudra*—In this Mudra or sitting posture, the index finger of the right hand touches the tip of the thumb to form a ring. The palm is held open along with the three remaining fingers which touch each other. The right hand is bent at the elbow so that the palm and its fingers are placed right above the central part of the chest. The legs are bent at the knees and folded in, and the person sits erect with a straight spine.

²The *Tej Mudra*—This Mudra or sitting posture has three interpretations. One is that it radiates splendour and energy or 'Tej', and it also implies that the person is powerful enough to have unquestioned authority and control over others. When this Mudra is adopted by a self-realised and enlightened man, it also indicates that he is willing to bless others with his divine virtues that radiate out from his hands in the form of invisible rays of wisdom, enlightenment and realisation. The palm and the fingers act more like reflectors and antennas respectively in modern-day gadgets to affect this transfer of spiritual energy, mystical powers and dynamism by beaming the rays of these virtues from the spiritually charged, enlightened and self-realised man to the fortunate person on whom he is pleased.

The other interpretation is that the person who adopts this Mudra is ready to actively enforce the principles he is preaching. In the case of Lord Ram it also means the readiness and eagerness of the Lord to give his full protection to his devotees and subjects. It also symbolizes the Lord's stupendous strength, authority, powers and potentials. Lord Ram is the Veda personified—see verse no. 13 of this Canto 4. So he is full of knowledge, wisdom and erudition. Only a person who is himself well-versed in any subject can teach others. His overall seating posture is compatible with his love for truthful knowledge, wisdom, erudition and enlightenment, and is indicative of his total dispassion, renunciation and detachment from this world as indicated by the Gyan Mudra in which he preaches. The Tej Mudra wherein the Lord holds a bow is indicative of the Lord's ability and eagerness to uphold the laws of Dharma and ensure that the virtues of righteousness and auspiciousness, of probity and propriety, of morality and ethics, and noble conduct and thought are always upheld and do not suffer due to any cause whatsoever. The bow also indicates the willingness of the Lord to protect those who follow the noble path shown by him as well as to punish those who either create obstacles in such a path, or themselves act sinfully and in a pervert manner.]

The third implication of the Tej Mudra is that is the Bow Mudra or the 'Dhanush Mudra'. This is derived from the physical posture that is adopted in this Mudra. To adopt this Mudra, the person's left hand is usually used. Its index and middle fingers are made to touch each other and held erect, while the ring finger and the small finger are curled inwards and pressed by the thumb against the palm. Then the left hand is folded in at the elbow and held in a tightly closed position so that the forearm is held parallel to the bicep

muscles with the two opened first and second fingers standing erect and close to each on the top of the left shoulder. From a distance this position resembles a bow which is held by the left hand with its upper end projecting above the top of the shoulder.

³The Preaching Mudra—In this sitting posture adopted when one is preaching others or giving some serious discourse, the tips of the thumb and the index finger touch each other while the other three fingers are unfolded, touch each other and point outwards. The right hand is usually used in this Mudra, and the forearm is held parallel to the biceps by bending the hand inwards from the elbow joint. The open fingers and the open palm face the audience. This latter posture is very dear to Lord Ram as well as to the Goddess of knowledge, Saraswati, as it is convenient to teach and emphasizes one's point in this posture.]

उदग्दक्षिणयोः स्वस्य शत्रुघ्नभरतौ ततः । हनुमन्तं च श्रोतारमग्रतः स्यात्त्रिकोणगम् ॥३२॥

udagdakṣiṇayoḥ svasya śatrughnabharatau tataḥ /
hanūmantam ca śrotāramagrataḥ syāttrikonaḡam // 32//

(इस प्रकार देवताओं की स्तुति से लेकर श्रीराम के राज्यभिषेक तक की लीला का संक्षेप में वर्णन पद संख्या १२—३१ तक किया गया। फिर पूर्व में पद नं० १० में वर्णन किये गये त्रिकोण का सन्दर्भ लेकर आगे वर्णन किया जाता है—) राम के उत्तर में शत्रुघ्न एवं दक्षिण में भरत स्थित हैं। हनुमानजी हाथ जोड़कर श्रोता की तरह सामने खड़े हैं। वे भी त्रिकोण के अन्दर ही स्थित हैं (३२)।

32. [The story of Lord Ram beginning from the prayers of the Gods right up to his coronation has been described in brief in the forgoing verse nos. 12-31. Now we go back to the divine triangle described previously in verse no. 10 and the construction of the worship Yantra or instrument is being narrated—]

Shatrughan is present to the north of Lord Ram and Bharat is to the south of him, while Hanuman is standing attentively right in his front with folded hands (as a mark of respect and submission much like a disciple who wishes to hear every word that his teacher says, or like a loyal servant eager to carry out every single order of his master).

These three gentlemen form another triangle (32).

[Note—The triangle is formed by Shatrughan at one end, Bharat at the other end, and Hanuman at the third end.]

भरताधस्तु सुग्रीवं शत्रुघ्नाधो विभीषणम् । पश्चिमे लक्ष्मणं तस्य धृतच्छत्रं सचामरम् ॥३३॥

bharatādhastu sugrīvaṃ śatrughnādho bibhīṣaṇam /
paścime lakṣmaṇam tasya dhṛtacchratraṃ sacāmaram // 33//

भरत के नीचे सुग्रीव तथा शत्रुघ्न के नीचे विभीषण खड़े हैं। पश्चिम की तरफ लक्ष्मण हाथ में छत्र—चँवर लिये खड़े हैं (३३)।

[नोट : पद संख्या ८, १० में पहला, पद संख्या ३२ में दूसरा तथा पद संख्या ३३ में तीसरा त्रिकोण बना।]

33. Sugriv (the monkey king of Kishkindha) is present below Bharat and Vibhishan is present below Shatrughan¹, while Laxman is standing behind Lord Ram, waving a whisk and holding a royal umbrella over the Lord² (33).

[Note—¹The term ‘below’ implies that the dais where Lord Ram’s throne is placed is a raised platform or dais having several steps leading upto its top. His brothers and close associates are standing on different steps depending on their closeness to the Lord and in accordance with the social hierarchy and court decorum prevalent at the time of Lord Ram as to where the different courtiers of a king-emperor attending him should sit or stand while the latter is in his royal court. Hence, the Lord’s brothers Laxman, Bharat and Shatrughan are standing on a step higher and closer to the Lord than on which Sugriv and Vibhishan stand. If the brothers are standing one step below the main platform of the dais, then Sugriv and Vibhishan stand on the second step.

However, Hanuman occupies a special place in the scheme of things as he is very dear to the Lord and privileged enough to receive the Lord’s attention more than anyone else. After all, the Lord had made it clear that his indebtedness towards Hanuman can never be repaid when the latter had come back with the news of Sita and conveyed her message to the Lord. It was Hanuman who had single handedly burnt the city of Lanka, thereby settling scores with Ravana in a symbolic manner. Even during the epic war at Lanka, it was he who played an exemplary role in vanquishing the army of the demons. When Laxman lay unconscious in the battle-field when he was shot by an arrow of Meghnaad, the son of Ravana, it was Hanuman who had brought the medicine man of Ravana from inside the well-guarded city of Lanka to prescribe the proper treatment, and then went all the way to the mighty Himalayas to the north of India, uprooted an entire mount and brought it back to Lanka so that correct herbs could be administered to Laxman and he be brought back to life—all within the limited time-frame of the night before the break of day and overcoming all obstacles put in his path by Ravana. Finally, it was Hanuman who had brought the good news of Lord Ram’s arrival to Bharat when the latter was feeling hopeless and preparing to die at the end of the exile period. Hence, Lord Ram and his entire clan were extremely obliged of Hanuman. Therefore, no one questioned where he stood and he always had the privilege of having an unrestricted access to the Lord.

²Verse nos. 8 and 10 outline the 1st triangle, verse no. 32 the 2nd triangle, and verse no. 33 the 3rd triangle. It should be noted that while Laxman was standing to the right of Lord Ram in verse no. 10, he has shifted place to behind him, and his place has been taken over by Bharat in verse no. 32. Besides this, it appears that Lord Ram has turned himself slightly to face Hanuman in verse no. 32 because it is said that Hanuman is standing with folded hands facing the Lord.]

तदधस्तौ तालवृन्तकरौ त्र्यस्रं पुनर्भवेत् । एवं षट्कोणमादौ स्वदीर्घाङ्गिरेषु संयुतः ॥३४॥

tadadhastau tālavṛṇtakarau tryasraṃ punarbhavet /

evaṃ ṣaṭkoṇamādaḥ svadīrghāṅgaireṣu saṃyutaḥ // 34//

दोनों भाई (भरत एवं शत्रुघ्न) हाथ में ताड़ का पंखा लिये खड़े हैं। इस प्रकार दो त्रिकोण बने— पहला त्रिकोण लक्ष्मण—भरत—शत्रुघ्न का बना एवं दूसरा हनुमान—सुग्रीव—विभीषण का बना। दो त्रिकोणों से एक षट्कोण बना। श्रीराम का पहला आवरण उनका दीर्घ बीज—मन्त्र रूपी अक्षर हैं (३४)।

[नोट : यह प्रथम आवरण एवं उसके बीज—मन्त्र निम्न हैं— रां, रीं, रूं, रैं, रौं, रः।]

34. The two brothers (Bharat and Shatrughan) are standing with hand-held fans made from palm leaves. In this way, there are two imaginary triangles—one consisting of Laxman, Bharat and Shatrughan, and the other consisting of Hanuman, Sugriv and Vibhishan. These two triangles have a total of six points, and therefore form a hexagon.

Lord Ram is seated in the center, surrounded by his attendants as described above.

Now, the positioning of the various deities in the worship instrument called the Yantra is being described. At the center of this Yantra is the hexagon mentioned above. In the center of the hexagon is seated the deity to be worshipped, which in this case is Lord Ram personifying the supreme transcendental Brahman.

Lord Ram is surrounded by various 'Aavarans'¹ (which literally mean a covering, shield, band, girdle, protective ring or sheath that encloses the deity from all sides). These Aavarans are in the form of various Beej Mantras of the Lord with different ascended sounds of the vowels² (34).

[Note—¹The word *Aavarana* means to cover in a veil, to sheath, to envelop, to wrap in a sheet, distortions, pretension, deception, deceit and something that does not allow the original thing to be seen by covering it with a thin veil that distorts its originality; a veil of ignorance about one's true nature, identity and essential form that cloaks the Atma/soul which is pure consciousness and the true self. Hence, the word 'Aavarana' literally means a covering, shield, band, girdle, protective ring or sheath that encloses the deity from all sides.

²The basic *Beej Mantra* of Lord Ram is 'Rām̐'. This is formed by the consonant 'Ra', as in the word *run*, to which the long vowel sound 'Aa' of the Sanskrit language is added, i.e. 'Ra' becomes 'Raa' as in *rather*, *father* etc., and then a dot is placed on its top to form the sound of a silent 'M' as in *mum* or *come*. Hence, the completed Beej Mantra becomes 'Raam/ Rām̐'. Incidentally, the Beej Mantra of the fire element is also the Sanskrit alphabet 'Ra'.

The various permutations and combination of this single letter 'Ra' would be the following Beej Mantras—(i) Rām̐; (ii) Rīm̐; (iii) Rūm̐; (iv) Raiṃ̐; (v) Raum̐; and (vi) Raḥ.

Each of these syllables form an Aavarana around the main Beej Mantra representing the supreme Lord. In other words, the main divinity remains hidden in surrounding confusion as symbolically depicted in the many forms in which the main Beej Mantra of Lord Ram can exist. Since all of them have the letter 'Ra' in them sound almost exactly alike, a person who is not aware of the real thing and is less than fully attentive when these syllables are being pronounced would take them all to mean the same Beej Mantra. There can be only one specific Beej Mantra for a particular God just like there can be only one seed for a particular tree. Two seeds might look exactly alike on the surface, but they produce different plants of different species. Hence, all these Beej Mantras may sound and look alike but they do not become the real Beej Mantra for Lord Ram who is

Brahm personified. They are misleading and distorted versions of the real thing. Hence, they are like a veil or sheath that surrounds the reality and often leads to confusion and doubts in the mind of the aspirant.

In brief, the implication of this example of the Beej Mantra of Lord Ram having many variations is that it is important for a wise spiritual aspirant to break through the outer shell of illusionary and misleading forms of Mukti and Moksha (liberation, deliverance, emancipation and salvation), of Anand (bliss and happiness) as well as of Brahm (divinity and holiness) that are created by the Lord's Maya Shakti (powers of creating delusions), and instead endeavour to search out the real Truth by developing a deep insight into the reality of what constitutes divinity and holiness, and what is merely a make-belief form of it. The actual Truth is hidden in layers and layers of sheaths called the 'Aavarans' that surround Brahm.

Extended further, it would mean to break free from the many layers of Agyan (ignorance) that come in the way of the seeker's search for the 'truth' of his Atma which is his truthful 'self' and pure consciousness representing the supreme Brahm.

In spiritual terms it implies that in order to access the supreme Brahm and find final emancipation and salvation, or of becoming self and Brahm realised, the aspirant needs to overcome so many hurdles and break through layer after layer of surreal forms of divinity and holiness that often mislead him. An aspirant who is not wise and enlightened enough would be dazzled by the glory and magnificent charms of so many Gods and their divine powers and abilities to fulfill all his worldly desires, but all this would only deflect him from his main aim of attaining his final salvation and emancipation. But at the same time, he has to show his respects to all these forms of the Lord in order to emphasize that he is humble and has no sense of pride in him. Further, he has to keep all these attendants of the Lord pleased and in good humour so that they aid him in his spiritual progress and do not unnecessarily cause problems for him.]

द्वितीयं वासुदेवाद्यैराग्नेयादिषु संयुतः । तृतीयं वायुसूनुं च सुग्रीवं भरतं तथा ॥३५॥

विभीषणं लक्ष्मणं च अङ्गदं चारिमर्दनम् । जाम्बवन्तं च तैर्युक्तस्ततो धृष्टिर्जयन्तकः ॥३६॥

विजयश्च सुराष्ट्रश्च राष्ट्रवर्धन एव च । अशोको धर्मपालश्च सुमन्त्रश्चैभिरावृतः ॥३७॥

dvitīyaṃ vāsudevādyairāgneyādīṣu saṃyutaḥ /

tṛtīyaṃ vāyusūnuṃ ca sugrīvaṃ bharataṃ tathā // 35//

bibhīṣaṇaṃ lakṣmaṇaṃ ca aṅgadaṃ cārimardanaṃ /

jāmbavantaṃ ca tairyuktastato dhṛṣṭirjayantakaḥ // 36//

vijayaśca surāṣṭraśca rāṣṭravardhana eva ca /

aśoko dharmapālaśca sumantraścaibhirāvṛtaḥ // 37//

श्रीराम के द्वितीय आवरण ये हैं— वासुदेव, शान्ति, संकर्षण, श्री, प्रद्युम्न, सरस्वती, अनिरुद्ध और रति। यह क्रमशः उनके आग्नेय आदि दिशाओं में स्थित हैं। इस द्वितीय आवरण में श्रीराम इन सबसे संयुक्त (जुड़े हुए, सम्मिलित) रहते हैं। तृतीय आवरण में हनुमान, सुग्रीव, भरत (३५)—

—विभीषण, लक्ष्मण, अंगद, जामवन्त एवं शत्रुघ्न हैं। (अर्थात् जब श्रीराम इन सबसे संयुक्त होते हैं तो तीसरा आवरण सिद्ध होता है।) इनके अलावा धृष्टि, जयन्त (३६), विजय, सुराष्ट्र, राष्ट्रवर्धन, अकोप, धर्मपाल और सुमन्त्र से आवृत्त होने पर भी तीसरा ही आवरण बनता है (३७)।

35-37. The second Aavaran (ring of attendants) around Lord Ram consists of Vasudeo, Shanti, Sankarshan, Sri, Pradumna, Saraswati, Anirudha and Rati. They form a ring around Lord Ram and are respectively present in the eight corners around him¹. [Thus, the second ring around Lord Ram consists of eight attendants.]

The third Aavaran (ring of attendants) around Lord Ram consists of Hanuman, Sugriv, Bharat [35], Vibhishan, Laxman, Angad, Jaamvant and Shatrughan. Besides them, the third ring around Lord Ram also consists of Dhristi, Jayant [36], Vijai, Suraashtra, Raastravardhan, Akop, Dharmpaal and Sumantra. [Hence, the third ring around Lord Ram is of two tiers, each consisting of eight attendants. They too occupy the eight corners around Lord Ram just like the attendants of the second Aavarans.]² [37]. (35-37).

[Note—¹The eight Gods and Goddesses and their respective locations around Lord Ram are as follows—Vasudeo (the Lord of Vausus, the primary assets of creation such as gems, fire, water etc.) is present in the south-eastern corner; Shanti (the goddess of peace and tranquility) is present in the southern corner; Sankarshan (Laxman, as he is an incarnation of the legendary Seshnath, the cosmic serpent on whose back Lord Vishnu reclines in the cosmic ocean, and who became Balraam, the older brother of Lord Krishna when Lord Vishnu incarnated in this form) is present in the south-western corner; Sri (or Goddess Laxmi, the goddess of wealth and prosperity) is present in the western corner; Pradumna (one of the many divine forms of Vishnu) is present in the north-western corner; Saraswati (the goddess of knowledge) is present in the northern corner; Anirudha (literally meaning one who cannot be stopped or obstructed; one of the many forms of Vishnu) is present in the north-eastern side; and finally Rati (the consort of Kaamdeo, the God of love and passion) is stationed on the eastern corner.

²We can visualize this situation in the form of a high dais where the Lord is seated, and the attendants of the Lord standing on different steps of the stairs which are located in the eight directions mentioned in these verses. These directions are the south-east, south, south-west, west, north-west, north, north-east and east. Each direction is guarded by successive rings of attendants. Or we can say that these attendants are standing on different steps of the stairs leading up to the dais where the throne of the Lord is placed. The step they occupy depends upon their seniority and position in the hierarchy of the Lord's attendants.

For instance, in the stairs in the *south-eastern corner* are standing Vasudeo on the first step, below him is Hanuman on the second step, and still below him is Dhristi on the third step. Similarly, in the *south* direction, Shanti is standing on the first step, Sugriv on the second step, and Jayant on the third step. In the *south-western* corner are positioned Sankarshan on the first step, Bharat on the second step, and Vijai on the third step. In the *western* direction are positioned Sri on the first step, Vibhishan on the second step, and Suraashtra on the third step. In the *north-western* corner are positioned Pradumna on the first step, Laxman on the second step, and Raastravardhan on the third step. In the *northern* direction are positioned Saraswati on the first step, Angad on the second step, and Akop on the third step. In the *north-eastern* corner are positioned Aniruddha on the first step, Jaamvant on the second step, and Dharmapaal on the third step. And finally, in

the *eastern* direction are positioned Rati on the first step, Shatrughan on the second step, and Sumantra on the third step.

Refer also Canto 5, verse no. 6.]

ततः सहस्रदृग्वह्निर्मज्ञो वरुणोऽनिलाः । इन्द्रीशधात्रनन्ताश्च दशभिश्चैभिरावृतः ॥३८॥

tataḥ sahasradrgvahnirdharmajño varuṇo'nilaḥ /

indvīśadhātranantāśca daśabhiścaibhirāvṛtaḥ // 38//

जब वे (श्रीराम) इन्द्र, अग्नि, यम, निर्वृति, वरुण, वायु, चन्द्रमा, ईशान (शिव), ब्रह्मा तथा अनन्त (विष्णु)— इन १० दिक्पालों से जब वे आवृत होते हैं तब चौथा आवरण बनता है (३८)।

[नोट : (क) उपरोक्त १० देवताओं को निम्न कोणों में पूजा करनी चाहिए— (१) इन्द्र का पूर्व में, (२) अग्नि का दक्षिण—पूर्व में, (३) यम का दक्षिण में, (४) निर्वृति का दक्षिण—पश्चिम में, (५) वरुण का पश्चिम में, (६) वायु का उत्तर—पश्चिम में, (७) चन्द्रमा का उत्तर में, (८) ईशान का उत्तर—पूर्व में, (९) ब्रह्मा का पूर्व एवं उत्तर—पूर्व के बीच में तथा (१०) अनन्त का पश्चिम एवं दक्षिण—पश्चिम के बीच में पूजा करनी चाहिए। (ख) इन देवताओं के बीज—मन्त्र क्रमशः निम्न हैं— लं, रं, मं, क्षं, वं, यं, सं, हं, आं, नं।]

38. When Lord Ram is surrounded by the ten Gods, who are called 'Dikpals' (i.e. the custodians of the celestial world), it forms the fourth Aavarana (ring) around him.

These ten Dikpals* are the following—Indra who is the king of Gods and who has a thousand eyes on his body, and is therefore called 'Sahastraaksha', Agni or the Fire God, Yam or the God of Dharma (i.e. the God responsible to ensure that the great tenets of righteousness and proper conduct are observed by the creatures, and to punish those who violate these laws), Nirritiya (also known as Nairitya), Varun or the Water God, Anil or the Wind God, Indu or the Moon God (sometimes replaced by Kuber, the treasurer of Gods), Ishan or Lord Shiva, Brahma the creator, and Anant who is Lord Vishnu, the sustainer and protector of creation (or Lord Seshnath, the legendary serpent who holds the earth on its hoods in a symbolic gesture to indicate that Lord Vishnu is responsible for taking care of this creation).

[The eight Dikpals are the divine forces of creation in a personified form of various Gods who are assigned the task of taking care of the entire creation. They are the following—(i) Indra who is the king of Gods and responsible for production of rain as well as to control all other Gods who are said to be represented by the various independent forces of Nature; (ii) Agni is the personified form of the fire element responsible for providing heat, energy, light, vitality, strength, vigour and vibrancy to creation; (iii) Yam is the personified form of death as well as assigned the duty to uphold the laws of Dharma (or the auspicious virtues of righteousness, nobility, propriety, probity etc.), and to punish those who violate it; (iv) Nirriti or Nairitya who is the God responsible for the actual death and punishment of the sinful and unholy creatures in creation; (v) Varun is the personified form of the most essential ambrosia of life known as the water element that provides nourishment and lubrication to this creation, and is

regarded as the basic element that harbours life in all its forms in its bosom; (vi) Anil is the personified form of the life-giving air or wind element which is also called Pran—literally meaning ‘life’ which is a proof of its importance and significance vis-à-vis this creation; (vii) Kuber is the treasurer of Gods and responsible to provide all the necessities of life to the inhabitants of this world; (viii) Ishan is Lord Shiva who is also known as Mahadev, the Great Lord, as well as the one who is responsible for maintain balance in this creation by controlling death, and hence is called the ‘concluder’; (ix) Brahma is the creator of the physical world as well as the body of knowledge known as the Vedas, and therefore assumes the role of a grand old patriarch of the family known as the world; and (x) Anant or Lord Vishnu who is so-called because he is eternal, infinite and endless, has infinite responsibilities, and is assigned the multi-prong duty of taking good care of the world in all respects. He is also called Anant as he is none but the eternal Brahm himself in the form of the Viraat Purush, the all-pervading, all-encompassing and almighty Lord of creation. In fact, even Brahma and Shiva are said to be born from this Viraat Purush.] (38).

[*Note—Refer also Canto 5, verse no. 6.

(a) The following are the various direction in which these ten Gods should be worshipped—(i) Indra in the east, (ii) Fire in the south-east, (iii) Yam in the south, (iv) Niriti or Nairitya in the south-west, (v) Varun in the west, (vi) Anil in the north-west, (vii) the Moon God in the north (sometimes also represented by Kuber, the treasurer of the Gods because of the fact that both are treasurers—while the Moon stores the elixir of eternity and bliss, called Amrit, that the Gods drink, Kuber stores all the riches that belong to the Gods) the Moon because the latter stores the Amrit/ambrosia for the Gods), (viii) Ishan or Shiva in the north-east corner, (ix) Brahma at a point located near the top or zenith of the celestial globe which is slightly tilted towards the east side, and hence located at a point between the north and the north-east, and (x) Anant in the bottom corner or nadir end of the celestial globe but slightly towards the west to correspond to a point between the exact south and the south-east corner. [The line joining the two points where Brahma and Anant are worshipped passes through the center of the celestial globe but is slightly tilted from the perpendicular line so that its top end points to towards north and north-east while its lower end points towards south and south-west.]

(b) According to the *Tripadvibhut Maha Narayan Upanishad* of the Atharva Veda tradition, Canto 7, paragraph no. 58, the eight Lokpals are the following—Indra, Agni or the Fire God, Yama or the God of death, Nriiti, Varun or the God of water, Vayu or the God of wind, Soma or the Moon God, and Isha or Lord Shiva.

(c) The Beej Mantras or the root or seed Mantras of these Gods are respectively Lam; Raṁ; Maṁ; Kṣaṁ; Vaṁ; Yaṁ; Saṁ; Haṁ; Āṁ; and Naṁ.

(d) A brief introduction of the Gods mentioned above are given here—

¹Indra derives his name from ‘indri’ meaning the sense organs of the body—five organs of perception and five organs of action. The vital functions and the virtues of each of these organs are personified as a God. Since the heart is at the core of life of a man, the central authority that regulates all these Gods is also said to have its seat in the heart. That authority is the emperor of the body and its organs, and it is the Atma. Indra is a metaphor for or a personification of the combined virtues and characteristics that define all these organs and their functioning. The organs have an intrinsic tendency to move towards pleasing things and away from unpleasant things. Therefore, it is deemed that their messenger, the hand, brings to them only selected and best of things which is like bringing Amrit for their king Indra, because anything that is acquired by the subjects are

first offered to the king before the subject can enjoy it. Indra in the present context is the Atma because the latter is the undisputed emperor of the body. According to the Rig Veda, 1/ 4-5; 51-57, Indra represents the combined forces of Nature represented by the different Gods. He loves to drink Som, the elixir of bliss and eternity (Rig Veda, 3/ 36/ 8). He has the Wind God called Marut as its chief assistant.

²The Fire God or *Agni*—He first appears in Rig Veda—1/1, 12/1-122. Since he was the first born amongst the Gods, he was called ‘Agni’ meaning the one who comes first, that which precedes. He is the foremost amongst the Gods worshipped on earth (Shatpath Brahmin, 6/1/1/11). He is compared to the Sun in the heavens. He has 7 tongues representing the 7 colours of the rays of the Sun or the colours of light (Rig Veda, 1/146/1; 3/6/2). Since he provides nourishment to the Gods by accepting the offerings made to the sacrificial fire at the time of fire sacrifices, he is deemed to be their sustainer and father (Rig Veda, 1/69/1). Other names of the Fire God called Agni or Agne are the following—Vishwavedus, Kavi, Kavikratu, Jaatvedus, Vaishwaanar, Tanunpat, Matrishwa and Naraashansa. It is believed that he was born from the mouth of the Virrat Purush (Rig Veda 10/90/13).

³The *Yam* God—He is extensively covered in the 1st and 10th Mandals of the Rig Veda. Sukta 10 of the tenth Mandal is totally devoted to him. Yam personifies the concept of death and life after death. As opposed to Niriti who is also the God related to death, Yam deals with giving justice to the dead person depending upon his deeds that he has done during his lifetime. Therefore, he is also called the patron God of Dharma, because he gives the dead person an abode in the heaven for his righteous and noble life, whereas Niriti is the patron God of death and destruction due to sins and evil way of life. Yam’s sister is Yami. His father is named Vivaswat or Vivaswaan, and he is also called ‘Yam Vaivaswat’ (Rig Veda, 10/14/5). His mother’s name is Saranyu (Rig Veda, 10/17/1-2). He is regarded the patron God of those who are dying. He resides in the outer heaven. Out of the 3 Lokas (mythological worlds), the first two, i.e. ‘Bhu’ (earth; the terrestrial) and ‘Bhuvaha’ (the sky just above the surface of the earth; the space of the solar system) is the realm of Savita (the God who is treated as synonymous of Sun), while the third world, the ‘Swaha’ representing the heaven, is the abode of Yam (Rig Veda, 10/35/6). In some places he is also regarded as the son of a Gandharva and a marine beauty (Rig Veda, 10/10/4).

⁴*Niriti* or *Nairitya* God—First appears in Rig Veda, 10/59/1-3. He is regarded as the God responsible for destruction, ruin, decay, misfortune, bad luck, diseases, sins, miseries, troubles and torments. He is equivalent to death. He is treated as being synonymous with sin and death (Shatpath Brahmin, 7/2/1/3). Therefore, he is closely related to Yam in form as the God of death.

⁵*Varun*, the Water God—He appears first in the Rig Veda, 1/25; 2/28. He is the patron God of water (Gopath Brahmin, 1/1/7). He is regarded as the king amongst the Gods (Taittiriya Sanhita, 3/1/2/7). He is the lord of all the Bhuvans or abodes (Rig Veda, 5/85/3). He is regarded as the patron God of the night (Atharva Veda, 9/3/18).

⁶*Anil* is the Wind God. He has been described variously as ‘Maruts’ and ‘Vayu’. (a) The 49 Maruts—they are the Wind-Gods mentioned in Rig Veda, 1/37-39 and 1/165/3, 5, 7, 9. They are regarded variously as—(i) sons of Indra and Vrishni (Rig Veda, 2/34/2), (ii) Sons of Rudra (Rig Veda, 2/33/1), (iii) similar to the Fire-God (Rig Veda, 6/66/2), and (vi) Indra God (Rig Veda, 1/165, 171). The Purans call them sons of sage Kashyap and Diti.

Vayu or *Anil* or the Wind God appears in the Rig Veda, 1/2/1-3; 1/134. The ‘vital air or wind element’ was created from the Pran or the vital life-sustaining vitality of the creator Prajapati Brahma (Rig Veda, 10/90/13). He is regarded as the Atma of all the Gods (Shatpath Brahmin, 9/1/2/38). He bestows immortality to the Gods and other

exalted souls who are able to please and control him (Rig Veda, 10/186/3). He has the fastest speed amongst the Gods (Taiteriyā Sanhita, 3/8/7/1). He moves in an oblique line (and not straight) (Jaimini Brahmin, 3/3/10).

⁷*Kuber*, the treasurer of Gods—According to Veda Vyas’ ‘Adhyatma Ramayan’, Uttar Kand, canto 1, verse no.24-44, once sage Pulastya went to do severe penances in the Himalayas in the hermitage of sage Trinbindu. There his host married his daughter to him, and from this union was produced sage Visrawa. Sage Bharadwaj married his daughter to him, and the union produced Kuber. He was blessed by Brahma and other Gods and was made their treasurer. They also gave him the celestial plane called Pushpak aboard which Lord Ram had come back to Ayodhya after conquering Lanka. Kuber was the elder step brother of Ravana, the infamous king of the demon race and the villain of Ramayan.

⁸The *Moon God*, also known as Indu or Chandrama—He appears first in the Rig Veda, 10/85/19). He is the patron God of night. His origin is in the Mana (heart and mind; the emotions and thoughts) of the Parmatma or the supreme Lord (the Viraat Purush or Vishnu) (Yajur Veda, 31/12; Taiteriyā Brahman, 3/10/8/5). His existence depends upon the Sun God. On the dark night, he is supposed to enter the Sun (Aiteriyā Brahman, 8/28). Chandrama is synonymous with Som, the divine elixir and sanctified drink drunk during the religious sacrifices as it gives its drinker peace and a long life (Kaushatiki Brahman, 16/5; Aiteriyā Brahman, 7/11). He is the controller of seasons and months; he always changes so appear to be like a new born everyday. He gives peace and long life to the ‘Stota’, the chanter of hymns as prayers (Rig Veda, 10/85/19).

Chandra or the Moon Gods appears in the Vedas as follows-- Rig Veda—10/85/19; Yajur Veda—1/28; Atharva Veda—6/78/1-2; 19/1.

The Yogshikha Upanishad of Krishna Yajur Veda tradition describes this Moon as being as the symbolic form of the water element. The moon is said to be the celestial pitcher of Amrit, the elixir of eternity and bliss that is drunk by the Gods. In the human body, it is represented by the Eda Naadi passing through the left nostrils and which is used during do Pranayam. [Refer Canto 1, verse 166.] It is also present as the crescent moon, the Ardha Chandrakar Chakra, which is said to be the shape of the water element of which the patron deity is Vishnu, the sustainer of creation, and located from the knee to the hip region. [Refer Canto 1, verse 176 and Canto 5, verse no. 13.] At other places it describes the symbolic importance of creating a union of the moon and sun as metaphor for the union of the creature with the supreme Brahm. [Refer Canto 1, verse nos. 56 and 68 for instance.] In the context of Pranayam it is used to indicate the bliss obtained by the ascetic. [Refer Canto 1, verse nos. 120, 127.]

Canto 1, verse no. 133 of this Upanishad describes the great Mantra ‘So-a-ham’ and asserts that the moon stands for the letter ‘sa’ of this Mantra. Other instances where moon appears in Yogshikha Upanishad are Canto 1, verse nos. 133, 146, 176, Canto 3, verse no. 11, and Canto 6, verse no. 4.

The Rudra Hridaya Upanishad of Krishna Yajur Veda, in its verse no. 4 asserts that the Moon God is Vishnu personified. This is because Vishnu is the sustainer and nourisher of creation much like the Som which is a divine elixir that sustains the Gods and gives them eternity. Another reason is that the physical form of Som is like the male semen which harbours life intrinsically inside it and is the means by which creation is brought about, and Vishnu in his more sublime form known as Viraat Purush is also the Lord from whom the entire creation emerged.

⁹*Ishan* (Íśān) and Lord Shiva are the same. Shiva is the concluder of creation and is the third of the Trinity Gods, the others being Brahma the creator, and Vishnu the sustainer and protector of creation. Shiva has been assigned the task of bringing the world to an end. There are other connotations of this word ‘Shiva’—it refers to such virtues as

truthfulness, holiness, divinity and purity; welfare and well being; righteousness and auspiciousness; renunciation, dispassion and detachment; wisdom, erudition, sagacity and enlightenment; peace, tranquility, serenity and their attendant happiness, joy and bliss. Lord Shiva is also considered as the most exalted and wisest amongst the Gods, and is therefore honoured with the epithet 'Maha Dev' or the Great God, and 'Maheshwar' or the Great Ishwar as he is regarded as the supreme Lord of the entire creation. Since 'truthfulness and auspiciousness' are qualities that are beautiful, this word also means something that is beautiful and beyond reproach.

The Atharvashikha Upanishad of the Atharva Veda tradition, in its Kandika 3 declares that 'Shambhu', one of the many epithets of Lord Shiva, is the highest deity to be worshipped and adored, and he represents the fifth state of consciousness that is called the Turiyateet, and to the fourth aspect of the ethereal word OM—i.e. when the word has been said fully and the mouth closes. The first letter of OM is A and it represents Brahma the creator, the second letter U represents Vishnu the sustainer and protector of creation, the third letter M represents Rudra the annihilator and one of the names of Shiva, and the three and half letter called the 'Ardha Matra' represented by the horizontal 'S' mark attached to the symbol of OM on its side represents Ishan, one of the names of Shiva and the God who is the ruler of all other Gods. Finally, the fourth complete Matra symbolised by the dot on the top is Shambhu or Lord Shiva. This Shambhu or Shiva is Brahm in its best and most pristine form. He is *called Shambhu* meaning one who exists or is established in an enlightened state of highest consciousness (i.e. is 'Bhu') that is marked by perfect self control, complete neutrality, absolute tranquility, serenity, peacefulness and blissfulness (i.e. is 'Sham'). [Hence, Lord Shiva is called Shambhu because he possesses these auspicious virtues and is Brahm because only Brahm is the supreme transcendental Lord of creation who surpasses all earlier states of existence such as the Jagrat or waking state, the Swapna or dreaming state, the Shshupta or deep sleep state and the Turiya or post-Sushupta state to permanently live in the Turiyateet state of perpetual bliss and tranquility.

The Yogtattva Upanishad of Krishna Yajur Veda tradition, in its verse nos. 92-94 says that Lord Shiva, in his form as Rudra, is the patron deity and personification of the fire element, and it is no wonder then that he is surrounded by 'fire-spitting' serpents as a symbolism of this fact. In this Upanishad's verse nos. 98-102 it is asserted that Shiva is the patron deity and personification of the sky element.

The Dakshin Murti Upanishad of Krishna Yajur Veda, in its verse nos. 8, 10, 13, 15 and 19 affirms that Shiva is invariably wrapped by serpents. This Upanishad describes Lord Shiva as the south-facing Lord and elaborately elucidates the metaphysical significance of this from.

The Brihajjabal Upanishad of the Atharva Veda tradition, in its Brahman 4, verse no. 29 says that the Lord with three eyes (Trinetrum) is the bearer of this world having three aspects or the one who is the foundation upon which all the three Gunas such as Sata Guna, Raja Guna and Tama Guna rest (Trigunadhaaram) and is the one from whom the Trinity Gods (i.e. the creator Brahma, the sustainer Vishnu, and the concluder Rudra) are born. [This Lord is none other than Lord Maheshwar, the great Ishwar or Lord of creation who is also known as Shiva, Ishan, Isha etc. This Lord is synonymous with the supreme transcendental Brahm. This fact is endorsed Krishna Yajur Veda's Varaaha Upanishad, Canto 4, verse no. 32, and in Dakshin Murti or Dakshin Mukhi Upanishad.]

As the deity of the fire element, he is said to have 'three eyes' (Yogtattva Upanishad, verse no. 93), and as the deity of the sky element he is depicted as having a moon tucked in his lock of hairs, besides having five mouths, ten arms and three eyes (Yogtattva Upanishad, verse no. 100). Now let us see their significance.

The Maho-panishad of Sam Veda tradition, in its Canto 1, verse no. 7 describes that Shiva was born from the forehead of the Viraat Purush, the macrocosmic, invisible and all-inclusive gross body of Brahm, the Supreme Being.

The Panch Brahm Upanishad of Krishna Yajur Veda, verse no. 41 espouses that Shiva lives in the heart of the creature as an embodiment of 'Sat-Chit-Anand'.

Ishan is one of the names of Shiva and it has been defined in Atharvashir Upanishad of Atharva Veda tradition, in its Kandika 4 as follows—"Why is he (Brahm in the form of Rudra) known as 'Ishan' (literally meaning the 'Lord' and his 'insignia or authority')? It is because he (Rudra) has full control over all the Gods and their powers and authority. *Ishan* signifies the Lord's overriding authority and complete control over all the aspects of creation that are individually controlled by these Gods who actually act on behalf of Rudra representing the dynamic form of Brahm. These Gods are nothing but the different forces of Nature personified.

It is you who controls this entire creation as Indra, the king of Gods as well as the organs of the creature's body over which these Gods rule. That is also why you are called 'Ishan'."

He is also known as *Maheshwar*, the great God. This term has been defined in Atharvashir Upanishad of Atharva Veda tradition, Kandika 4.

¹⁰*Brahma*, the creator is also known as Hiranyagarbha because he represents the primordial golden egg from which the rest of the creation emerged (or was born). He is said to have his abode in the Brahma-loka which is synonymous with heaven, hence he is depicted as having his realm on the top of the celestial globe.

Prajapati Brahma is the manifestation of the supreme cosmic transcendental creator Brahm, in the form of Brahma, the creator.

Brahma, the patriarch of the creation, has certain characteristic qualities which are exclusive to him and which make him the nearest analogue to Brahm, the Supreme Being who is the Supreme Soul of the cosmos. Brahma has the power to create and control destiny—and therefore he virtually decides the time of annihilation or death of the world, though the actual task of annihilating or ending this world or causing death is delegated to Lord Shiva, but the mandate to do so comes from the supreme authority, who is not Brahma but Brahm, but the former has been delegated this authority by the latter. Brahma unfolded the world when he turned his head in the four directions and uttered the four basic words Bhu, Bhuvaha, Swaha and Maha (symbolising the creation of the earth, the sky, the heavens and the great creation having countless varieties and numbers of creatures, small and big, who would populate it) as well as the Vedas (Rig, Yajur, Sam and Atharva) and the profound body of wisdom and knowledge contained in them. (See Mahopanishad, Canto 1, verse no. 9 of the Sam Veda tradition). Knowledge, wisdom and enlightenment are the chief characteristic of Brahm represented by the Atma/soul. Brahma also has these characteristic features because he is the one who has not only created the physical world but also the great body of knowledge in the form of the Vedas. Brahma is depicted as a white-bearded and learned grandfather of creation. This is a symbolic way of saying that he is the oldest and wisest one amongst all those who live. Even Vishnu and Shiva and all the other Gods are much younger to him. Both the two Gods (Vishnu and Shiva) are known to exhibit some elements of Rajoguna and Tamogunas, i.e. they have some sort of worldly characteristics such as showing anger, having passion etc., or assuming different forms as in the case of their various manifestations, but Brahma, the old bearded patriarch, remains one original without any manifestation, much like the supreme Brahm who remains detached from and dispassionate towards the creation, although he is the cause of it, is responsible for it and is the resting place for it.

The Maho-panishad of Sam Veda, Canto 1, verse no. 8 describes how Brahma came into existence. The sweat drops from the forehead of Viraat Purush formed the water element which coagulated into the primary cosmic gel that glowed with energy. It was called the cosmic egg or Hiranyagarbha. It was from the latter that Brahma emerged atop a lotus.

The Prashna Upanishad of Atharva Veda, in its Canto 1 says that the Sun God is the Prajapati because the Sun is responsible for life on earth.

The four words pronounced by Brahma created the four basic components of the cosmos—‘Bhu’ represented the earth/terrestrial world, ‘Bhuvaha’ represented the space between the earth and the heavens or the sky where the solar system is located, ‘Swaha’ represented the sky beyond the solar system; it means the heavens or the deep recesses of cosmos; inter galactic space, and ‘Janaha’ represented the creatures that inhabited and populated these three worlds.

The four mouths of Brahma symbolise the 4 cardinal directions of the compass and the preaching of the 4 Vedas symbolising knowledge, erudition and wisdom.

Brahma is called ‘Prajapati’ or the One Lord who is responsible for the welfare of all the subjects of this vast creation without having any distinction between them. Since Brahma is the creator, he is like the father, and since he has established the laws that are to be followed by the subjects of this creation he is also like the king who decides the laws that form the codes of conduct in his realm. But the question arises that if Brahm is supposed to look after his creation with equality, then why does one creature suffer while the other does not. The answer lies the fact that one creature suffers and the other does not is none of Brahma’s faults but that of the creature itself because it goes berserk and does not follow the sanctioned paths as laid down in the different Upanishads, especially highlighted in this Valli in a very specific manner, and therefore has to undergo the consequences for its actions. The reason is that this world is characterised by the theory of action and reward, and what one does he is bound to enjoy or suffer from its results.

How Brahma was created from the auspicious quality called Sata Guna that dominated the initial stages of creation has been described from the metaphysical point of view in the Saraswati Rahasya Upanishad of Krishna Yajur Veda, verse no. 49.

Life span of Brahma—The Tripadvibhut Maha Naryan Upanishad of the Atharva Veda tradition, Canto 3, paragraph no. 8 describes the complete life-span of Brahma, the creator.

¹¹*Anant* has two implications—one is that this word refers to the legendary serpent known as Seshnath who holds the earth on its hood, and the other is that it refers to Lord Vishnu who is none but the eternal and infinite Supreme Being himself. The word literally means an entity that has no end. Truly speaking, it applies to the Supreme Being known as Brahm as he is the only one who is endless and without an end. Brahm’s cosmic manifestation is known as Vishnu or the Viraat Purush. Anant supports the entire creation by forming its base or foundation, and this fact is depicted by saying that Seshnath holds the earth on its hood. Well, in another incarnation Vishnu had assumed the form of a Tortoise to support the mountain from sinking during the legendary churning of the cosmic ocean by the Gods and the Demons in search of Amrit, the ambrosia of life and eternity. Then again, Vishnu had become a Boar to retrieve the earth on his snout when it was hidden in the under-world by a demon. In other words, whenever the need arose to give support to creation, it was Vishnu who has assumed various forms—one of them being as Seshnath. In his incarnation as Lord Ram, this Seshnath had become Laxman, Ram’s younger brother, and in Vishnu’s incarnation as Lord Krishna, Seshnath had become Balraam, Krishna’s elder brother.

The fact that Anant is Lord Vishnu and no one else is endorsed in the next verse no. 39 which says that his weapon is the famous ‘Chakra’, the discus of Vishnu.]

बहिस्तदायुधैः पूज्यो नीलादिभिरलंकृतः । वसिष्ठवामदेवादिमुनिभिः समुपासितः ॥३९॥

bahistadāyudhaiḥ pūjyo nīlādibhiraṅkṛtaḥ /
vasiṣṭhavāmadevādimunibhiḥ samupāsitaḥ // 39//

इन १० दिक्पालों के बाहर की तरफ इनके हथियार (आयुध) हैं जो पाँचवें आवरण को बनाते हैं। इन सबके द्वारा आवरत श्रीराम पूजनीय होते हैं (यानि इनके द्वारा पूजित होते हैं) इसके बाद उसी आवरण में नील आदि वानर, वशिष्ठ, वामदेव आदि ऋषिगण सुशोभित होते हैं (३९)। (कृपया सर्ग ५, पद संख्या ७ भी देखें)

[नोट : १० देवताओं के १० हथियार निम्न हैं— इन्द्र का बज्र, अग्नि की शक्ति, यम का दण्ड, निरृति का खड्ग, वरुण का पाश, वायु का अंकुश, चन्द्रमा की गदा, शिव का त्रिशूल, ब्रह्म का कमल एवं विष्णु का चक्र।]

39. The ten Gods have their respective weapons¹ stationed near them in the next ring just outside of them. This ring is the 5th concentric layer or girdle protecting Lord Ram.

The next Aavaran (ring) that encircles Lord Ram, i.e. the 6th outer ring, consists of the monkeys such as Neel etc., and sages such as Vashistha, Vaamdeo etc. All of them remain involved in worshipping Lord Ram. (Please see also Canto 5, verse no. 7) (39).

[Note—¹The ten weapons of these above mentioned ten Gods are as follows—

- (i) Indra's Vajra which is said to be the strongest weapon in creation. It is revealed in the form of the almighty thunderbolt which reduces anything to rubble when it ever strikes the earth.
- (ii) Fire-God's weapon known as Shakti which stands for dynamism, energy, strength, vigour and vitality.
- (iii) Yam's weapon known as Danda or a stick or baton. Since Yam is regarded as the keeper of Dharma, the tenets of righteousness, probity and propriety, he needs to wield the stick to ensure the implementation of these virtues, and uses the baton to punish the guilty and the violaters.
- (iv) Niriti's or Nairitya's Khanga or a sword. This God is said to be responsible to actually implement the commands of the Death God, sometimes also referred to as the Yam God, and hence wields the sword to cut off the head to kill and cause death in a symbolic manner.
- (v) Varun's weapon is the Paash or the sling, the loop, the snare or the shackle. It is a symbolic way of saying that the Water God keeps the entire creation under its control with the help of the snare or the loop, and surrounds the entire creation like a girdle. This is because no life is possible without water. This also implies that the surface of the habitable world, the earth, is surrounded by ocean (water) on all sides.
- (vi) Vayu's weapon is Ankush or the goad or any other sharp knife-like weapon. The Wind God controls all the vital functions in the body and is responsible for 'life' in all its hues. That is why it is also called the Pran (life) of creation. Its weapon 'goad' is very evident when a man suffers colic with sharp stabbing pains resembling the stabbing with a knife.

- (vii) Chandramaa's weapon is the Gadaa or the mace.
- (viii) Ishan or Lord Shiva's weapon is the Shul or the trident, a spear or a lancet.
- (ix) Brahma holds a divine Kamal or a lotus. This indicates that he is wise and immaculate as well as the creator of holistic knowledge.
- (x) And finally, the weapon of Anant or Lord Vishnu is the famed Chakra—the circular saw-like discus that is the trademark weapon of Lord Vishnu. This Chakra has been described in detail in the Tripadvibhut Maha Narayan Upanishad of the Atharva Veda tradition, in its Uttar Kand, Canto 7, verse nos. 3-13.]

राम के पूजा यन्त्र के बनाने का निर्देश

एवमुद्देशतः प्रोक्तं निर्देशस्तस्य चाधुना । त्रिरेखापुटमालिख्य मध्ये तारद्वयं लिखेत् ॥४०॥

evamuddesataḥ proktaṁ nirdeśastasya cādhunā /
trirekhāpuṭamālikhya madhye tāradvayaṁ likhet // 40//

इस प्रकार संक्षेप में पूजा यन्त्र का वर्णन किया गया। अब उसको बनाने का पूर्ण निर्देश करा जाता है। सम रेखाओं का दो सम त्रिकोण बनाकर उनके बीच दो प्रणव अक्षरों (ॐ ओम्) का उल्लेख करे (यानि लिखे) (४०)।

Detailed description for drawing the pooja-Yantra

(The Charm or Talisman-apparatus of Sri Ram)

40. [Verse nos. 40-66 describe in great detail how to construct the Pooja-Yantra or the instrument used to offer formal forms of worship to Lord Ram. It is in the form of a Charm or a Talisman Yantra or a magical apparatus used to offer worship to Lord Ram.]

After describing the 'Pooja-Yantra' (a Talisman Yantra or a mystical Charm which is used as an implement or apparatus for worshipping any chosen deity) in a symbolic way, details of how to construct it in physical terms in the form of a geometrical diagram or a sketch are being described now.

Two equilateral triangles must be drawn in such a way that the second triangle is placed in an inverted position, up side down, on the first triangle. This results in the formation of a hexagonal enclosure at the center with six smaller triangles on its six surfaces.

In the central hexagon thus formed, two symbols of the divine word OM should be written so that they face each other like a mirror image (40).

तन्मध्ये बीजमालिख्य तदधः साध्यमालिखेत् । द्वितीयान्तं च तस्योर्ध्वं षष्ठ्यन्तं साधकं तथा ॥४१॥

tanmadhye bījamālikhya tadadhaḥ sādhyamālikhet /

dvitīyāntaṃ ca tasyordhvaṃ śaṣṭhyantaṃ sādhaḥ tathā // 41//

फिर उन दोनों प्रणव अक्षरों के बीच आद्यबीज (रां) को लिखकर उसके नीचे ‘साध्य कार्य’ को लिखे। साध्य का नाम द्वितीयान्त होना चाहिए। आद्यबीज (रां) के ऊपरी भाग में साधक का नाम लिखना चाहिए जो षष्ठ्यन्त रहना चाहिए (४१)।

41. In the centre of the hexagon and bracketed on two sides with the curved arches of the OM Mantra is written the Beej Mantra of Lord Ram—which is ‘Raam or Raan(g)’ (रां).

Below this Beej Mantra of Lord Ram is written, in a symbolic manner or in codified form, the work that is to be done or wishes which need to be fulfilled. It is accomplished by writing it in the second case or inflexion of the Sanskrit language. It is called the ‘Dwitiya Vibhakti’ of Sanskrit grammar (equivalent to the objective case of English grammar)¹.

The name of the worshipper is to be written on the top of the Beej Mantra of Lord Ram. This name should be in the sixth case or inflexion of the Sanskrit language. It is called the ‘Shashthi Vibhakti’ of the Sanskrit grammar (equivalent to the possessive case of English grammar)² (41).

[Note—¹In the sentence ‘I eat a mango’, the word mango is in the objective case.

²In the sentence ‘This is John’s work’, the word John’s is in the possessive case.]

कुरुद्वयं च तत्पार्श्वे लिखेद्बीजान्तरे रमाम् । तत्सर्वं प्रणवाभ्यां च वेष्टयेच्छुद्धबुद्धिमान् ॥४२॥

kuru dvayaṃ ca tatpārśve likhedbījāntare ramām /

tatsarvaṃ praṇavābhyāṃ ca veṣṭayecchuddhabuddhimān // 42//

इसके बाद बीज मन्त्र के दोनों तरफ (बांये एवं दहिने) ‘कुरु’ शब्द लिखे। बीज मन्त्र के बीचों—बीच श्री—बीज ‘श्री’ लिखे। बुद्धिमान पुरुष यह सब ऐसे लिखे जिससे प्रणव (ॐ) से सम्पुटित रहे (४२)।

42. As a next step, the word ‘Kuru’ should be written on either side of the Beej Mantra of Lord Ram (which is ‘Rām’).

Then the Beej Mantra representing the cosmic energy and dynamic powers of the Lord, called ‘Sri’ and represented by the monosyllable ‘Śrīṃ’ should be written exactly in the center of the Beej Mantra for Lord Ram (i.e. Rām). [To place the Beej Mantra ‘Śrīṃ’ in the center of the Beej Mantra ‘Rām’, the latter has to be split into two segments—the letter ‘Ra’ will be at the left of the Beej Mantra ‘Śrīṃ’, while the long vowel sound ‘Aa’ of the Beej Mantra ‘Rām’ will be to the right of the Beej Mantra ‘Śrīṃ’.]

The entire setup should be such that it is surrounded by or enclosed from all the sides by the twin mirror images of the Pranav word ‘OM’ written earlier according to verse no. 40. (42).

दीर्घभाजि षडस्रे तु लिखेद्बीजान्तरे हृदादिभिः । कोणपार्श्वे रमामाये तदग्रेऽनङ्गमालिखेत् ॥४३॥

dīrghabhāji ṣaḍasre tu likhedbījaṃ hṛdādibhiḥ /
koṇapārśve ramāmāye tadagre'naṅgamālikhet // 43//

फिर जो षट्कोण के बाहर ६ त्रिकोण बने उनमें क्रमशः (१) रां हृदयाय नमः (पहले त्रिकोण में), (२) रीं शिरसे स्वाहा (दूसरे त्रिकोण में), (३) रूं शिखायै वषट् (तीसरे त्रिकोण में), (४) रें कवचाय हुम् (चौथे त्रिकोण में), (५) रौं नेत्राभ्यां वौषट् (पाँचवें त्रिकोण में), (६) रः अस्त्राय फट् (छठे त्रिकोण में) लिखें। तत्पश्चात् कोणों के एक तरफ बाहर 'रमा बीज' (श्रीं) तथा दूसरी तरफ 'माया बीज' (ह्रीं) लिखें। फिर हर दो कोण के बीच 'काम बीज' (क्लीं) लिखें (४३)।

43. Outside the hexagon, there are six equilateral triangles, each having a base on one of the six faces of the hexagon.

The following Mantras should be written in the six triangles so that one Mantra is accommodated in one triangle. They are written on the base of each of the six triangles which happen to be the outer surfaces of the six sides of the central hexagon. The Mantras are the following—

(i) In the first triangle, the Mantra 'Rāṃ hṛdayāya Namaḥ' should be written, (ii) in the second triangle, the Mantra 'Rīṃ śirasē swāhā' should be written, (iii) in the third triangle, the Mantra 'Rūṃ śikhāyai vaṣaṭ' should be written, (iv) in the fourth triangle the Mantra 'Rēṃ kavacāya hum' should be written, (v) in the fifth triangle, the Mantra 'Rauṃ nētrābhyāṃ vauṣaṭ' should be written, (vi) and in the sixth triangle, the Mantra 'Raḥ astrāya phaṭ' should be written.

On the out left hand side of each triangle's apex should be written the Beej Mantra for Ramaa (Laxmi), i.e. 'Śrīṃ', and on the right side, the Beej Mantra for Maya, i.e. 'Hrīṃ' should be written. [That is, on either side of the apex of each triangle formed on the side of the hexagon, one Beej Mantra is written to the left of it and one Beej Mantra is written to the right of it. On the left is 'Śrīṃ' and on the right is 'Hrīṃ'.]

The Beej Mantra for Kaam (passion, desires), which is 'Klīṃ', should be written in the middle of the space between any two triangles (that is, a total number of six Beej Mantra 'Klīṃ' are placed on the Yantra in between the six triangles) (43).

क्रोधं कोणाग्रान्तरेषु लिख्य मन्त्र्यभिता गिरम् । वृत्तत्रयं साऽष्टपत्रं सरोजे विलिखेत्स्वरान् ॥४४॥

krodhaṃ koṇāgrāntareṣu likhya mantryabhito giram /
vṛttatrayaṃ sāṣṭapatraṃ saroje vilikhetsvarān // 44//

हर त्रिकोण के नोक के बाहर एवं भीतर क्रोध बीज 'हुम्' लिखे और इस बीज के दोनों तरफ वाणी का बीज 'ऐं' लिखे। फिर तीन गोलाकार रेखाएं (वृत्त) बनाये— पहली वृत्त तो षटकोण के ऊपर हिस्से में होगा, दूसरा मध्य में होगा तथा तीसरा कमल दल के अग्र भाग में होगा। बाहर की तीसरी वृत्त के साथ आठ पत्तों वाला अष्टदल कमल बनाये (४४)।

44. Both on the outside of the apex of each of the six triangles as well as just inside them, the seeker should write the Beej Mantra for Krodh or anger, i.e. 'Hum' flanked on either sides with the Beej Mantra for Vaak or speech, i.e. 'Aim'.

Now, three concentric circles should be drawn just outside of the sketch made by the hexagon and its six triangles decorated by the Beej Mantras (as described in verse nos. 40-44).

Outside the third circle drawn as directed in this present verse, an eight-petal lotus should be drawn (44).

केसरे चाष्टपत्रे च वर्गाष्टकमथालिखेत् । तेषु मालामनोर्वर्णानविलिखेदूर्मिसंख्यया ॥४५॥

kesare cāṣṭapatre ca vargāṣṭakamathālikhet /

teṣu mālāmanorvarṇānavilikhedūrmisaṃkhyayā // 45//

जो कमल के आठ पत्ते (दल) बने उनमें क्रमशः निम्न श्रृंखला में अक्षरों को लिखे— हिन्दी वर्णमाला के 'स्वर अक्षर' को दो-दो अक्षरों को प्रत्येक कमल दल में क्रमशः लिखे (यानि कि अ आ, इ ई, उ ऊ, ऋ ॠ, ए ऐ, ओ औ, अं अः।) अब इन स्वरों के ऊपर 'व्यंजन वर्ग' के आठ वर्णों को लिखे (ये वर्ग निम्न हैं— क, च, ट, त, प, य, श, क्ष)। फिर इन आठों दलों में (पत्तों में) जो उपरोक्त अष्ट वर्ग लिखे गए हैं उनके ऊपर आगे बताये जाने वाले 'माला मन्त्र' के ४७ वर्णों को प्रत्येक पत्ते में ६ करके क्रम से लिखे। (कृपया पद संख्या ६३ देखें) (४५)।

45. In the eight petals of the lotus made as prescribed in verse no. 44, the following three sequences of the Sanskrit alphabets are to be written—

(i) At the base ('Kesar') of the petals, the vowels of the Sanskrit alphabets are to be written so that each petal as a set of two alphabets (i.e. a pair of vowels— a - ā; i - ī; u - ū; ē - ai; ō - au; aṃ - aḥ; ṛ - ṛī; ḷ - ḹ).

(ii) Next, above these vowels, the consonants of the Sanskrit alphabets are to be written such that each petal has one category of consonant. These are called 'Varga'. [There are eight such categories or Vargas of consonants which are headed by the alphabets— ka, ca, ṭa, ta, pa, ya, ś, kṣha.]

(iii) Above these alphabets, near the tip of each petal but inside it should be written the forty seven letters of the 'Mala Mantra' (Mālā Maṃtra) in sequence in such a way that each petal contains six letters of the full sequence. (Please see verse no. 63 also) (45).

अन्ते पञ्चाक्षराण्येवं पुनरष्टदलं लिखेत् । तेषु नारायणाष्टार्णां लिख्य तत्केसरे रमाम् ॥४६॥

ante pañcākṣarāṇyevaṃ punaraṣṭadalaṃ likhet /
teṣu nārāyaṇāṣṭārṇāṃ likhya tatkesare ramām // 46//

अन्तिम (आठवें) पत्ते/दल में बचे हुए ५ वर्णों का ही जिक्र होगा (कारण ७ पत्तों में $6 \times 7 = 42$ वर्ण आ गये हैं तो सिर्फ $47 - 42 = 5$ ही बचे)। उपरोक्त आठ पत्तों वाले कमल के बाहर एक दूसरा आठ पत्तों का कमल बनाये। इसके पत्तों में ‘ॐ नमो नारायणाय’ इस अष्टाक्षर मन्त्र के प्रत्येक अक्षर को क्रम से हर पत्ते में लिखे। हर पत्ते के केसर (जड़) में रमा बीज मन्त्र ‘श्री’ लिखे (४६)।

46. The eighth petal of the lotus will have only five remaining letters of the ‘Mala Mantra’. [The first 7 petals have 6 letters each = $7 \times 6 = 42$ letters in all, and the remaining $47 - 42 = 5$ shall be placed in the eighth petal.]

Now, another ring of eight petals of the lotus should be drawn outside the first ring as was described previously in verse nos. 44-45. The Beej Mantra of Ramaa, i.e. ‘Śrīm’, should be written at the base of each of these eight petals.

Then the individual eight syllables of the eight-syllable Mantra ‘om namōḥ nārāyaṇāya’ should be written in such a way that one syllable is accommodated in one petal. [The eight syllables are = OM + Na + Mo + Naa + Raa + Ya + Naa + Ya = 8.] (46).

तद्बहिर्द्वादशदलं विलिखेद्वादशाक्षरम् । अर्थो नमो भगवते वासुदेवाय इत्ययम् ॥४७॥

tadbahirdvādaśadalaṃ vilikheddvādaśākṣaram /
athom namo bhagavate vāsudevāya ityayam // 47//

पद संख्या ४६ में वर्णित आठ पत्तों वाले कमल के बाहर एक तीसरा कमल १२ पत्तों का बनाये और द्वादश अक्षर मन्त्र ‘ॐ नमो भगवते वासुदेवाय’ के एक—एक अक्षर को एक—एक पत्ते में क्रमशः ऊपरी हिस्से में लिखे (४७)।

47. Outside the second layer of lotus petals as described in verse no. 46, another (i.e. third) layer of a 12-petal lotus should be drawn. Each letter of the 12-letter Mantra ‘om namōḥ bhagavatē vāsudēvāya’ should be written near the apex of each petal so that one letter is written in each petal in sequence. [The twelve letters or syllables are OM + Na + Mo + Bha + Ga + Wa + Te + Vaa + Su + De + Vaa + Ya = 12.] (47).

आदिक्शान्तान्केसरेषु वृत्ताकारेण संलिखेत् । तद्बहिः षोडशदलं लिख्य तत्केसरे ह्रियम् ॥४८॥

ādikṣāntānkesareṣu vṛttākāreṇa saṁlikhet /

tadbahiḥ ṣoḍaśadalaṁ likhya tatkesare hṛyam // 48//

उपरोक्त १२ पत्तों वाले कमल के पत्तों के केसरो में हिन्दी वर्णमाला के ‘अ’ से लेकर ‘ज्ञ’ तक वर्णों को (यानि कि १६ स्वर+३५ व्यंजन) लिखे जो गोलाकार रूप में हो। (प्रत्येक केसर में ४ अक्षर होंगे और अन्तिम केसर में ७ अक्षर होंगे) इस कमल के बाहर की तरफ एक १६ पत्तों का चौथा कमल बनाये और उसके प्रत्येक पत्ते के केसर में माया बीज ‘ह्रीं’ लिखे (४८)।

48. At the base (the ‘Kesar’) of these twelve petals should be written the Sanskrit alphabets such that each of the 1st eleven petals have four letters of the alphabet while the last (i.e. twelfth) petal has the remaining seven letters. [In Sanskrit, there are sixteen vowels and thirty five consonants from the first alphabet ‘a’ to ‘jña’ (pronounced as ‘gya’)] These letters should be in a slightly convex line (instead of a straight line).

Outside this 3rd layer of the lotus petals, another layer—the 4th layer—of a 16-petal lotus should be drawn. At the base of each of these petals should be written the Beej Mantra for Maya— i.e. ‘Hrīm’ (48).

वर्मास्त्रनतिसंयुक्तं दलेषु द्वादशाक्षरम् । तत्सन्धिष्वीरजादीनां मन्त्रान्मन्त्री समालिखेत् ॥४९॥

varmāstranatisaṁyuktaṁ daleṣu dvādaśākṣaram /

tatsandhiṣvirajādinām mantrānmantrī samālikhet // 49//

उस चौथे १६ पत्तों वाले कमल में हर पत्ते में ऊपर की नोक की तरफ एक—एक अक्षर क्रम से ‘हुं फट् न मः’ तथा द्वादश मन्त्र (‘ॐ ह्रीं भरताग्रज राम क्लीं स्वाहा’) के एक—एक १२ अक्षरों को (कुल ४+१२=१६) लिखे। इन पत्तों के जोड़ों में (सन्धियों में) मन्त्रवेत्ता हनुमान आदि के बीज मन्त्र लिखे (जो नीचे पद संख्या ५० में वर्णित हैं) (४९)।

49. In each petal of the 16-petal lotus of the 4th layer, one should write the letters of the following Mantras in such a way that one petal has one letter—‘Huṁ’, ‘Phaṭ’, ‘Na’, ‘Maḥ’, and the 12-lettered Mantra ‘oṃ hrīm bhartāgraja rām klīm swāhā’.

[These twelve letters are OM + Hrim + Bha + Ra + Taa + Gra + Ja + Raa + Ma + Klim + Swa + Ha = 12. Along with the earlier four syllables, viz. Hum + Phat + Na + Maha = 4, the total number of letters become 16. So, each petal will have one letter. Refer—(i) Ram Rahasya Upanishad, Canto 2, verse no. 54; and (ii) Tripadvibhut Maha Narayan Upanishad, Canto 7, paragraph no. 30.]

The letters should be placed near the tip-end of the petals. Next, the sixteen Beej Mantras of the various wise/erudite ones who are well versed in the Mantras pertaining to Lord Ram (e.g. Hanuman) should be placed at the points where two petals join each other, i.e. between each pair of petals just above their junction points. [These 16 Beej Mantras are mentioned below in verse no. 50] (49).

हं स्त्रं भ्रं व्रं लूमं ऋं जं च लिखेत्सम्यक्ततो बहिः । द्वात्रिंशारं महापद्मं नादबिन्दुसमायुतम् ॥५०॥

hram sram bhram vram lum śram jram ca likhetsamyaktato bahiḥ /
dvātriṁśāraṁ mahāpadmaṁ nādabindusamāyutam // 50//

उपरोक्त १६ बीज मन्त्र इस प्रकार हैं— हं (हनुमान का), स्त्रं (सुग्रीव का), भ्रं (भरत का), व्रं (विभीषण का), लूं (लक्ष्मण का), श्रं (शत्रुघ्न का), जूं (जामवन्त का), धूं (धृष्टि का), जं (जयन्ति का), विं (विजय का), सुं (सुराष्ट्र का), रं (राष्ट्रवर्धन का), अं (अकोप का), धं (धर्मपाल का), सुं (सुमन्त्र का)। मूल श्लोक में आये हुए ‘च’ अक्षर से इनका समुच्चय होता है। इस कमल के बाहर एक पाँचवां महाकमल ३२ पत्तों का बनाये। यह ‘नाद’ एवं ‘बिन्दु’ से युक्त हो। (नाद अर्द्ध चन्द्राकार होगा और उसके ऊपर बिन्दु होगा) (५०)।

50. These sixteen Beej Mantras (as mentioned in verse no. 49 above) are as follows—(1) ‘Hṛm’ (for Hanuman), (2) ‘Sṛm’ (for Sugriv), (3) ‘Bhṛm’ (for Bharat), (4) ‘Vṛm’ (for Vibhishan), (5) ‘Lṛm’ (for Laxman), (6) ‘Śṛm’ (for Shatrughan), (7) ‘Jṛm’ (for Jaamwant), (8) ‘Dhṛm’ (for Dhristi), (9) ‘Jam’ (for Jayant), (10), ‘Vim’ (Vijai), (11) ‘Sum’ (for Suraashtra), (12) ‘Rām’ (for Raashtra Vardhan), (13) ‘Am’ (for Akop), (14) ‘Dham’ (for Dharampaal), (15) and ‘Sum’ (for Sumantra). The Sanskrit alphabet ‘Ca’ (as in the English word ‘touch’) which has come in the main sloka marks the end of the sequence.

Next, another layer of a 32-petal ‘Maha-lotus’ (the great lotus) should be drawn outside the above lotus. [This will be the 5th lotus.] Each of the petals of this lotus should have a symbol of ‘Naad’ and ‘Bindu’, i.e. a concave surface with a dot on top (50).

विलिखेन्मन्त्रराजाणां पत्रेषु यत्नतः । ध्यायेदष्टवसूनेकादशरुद्रांश्च तत्र वै ॥५१॥
द्वादशेनांश्च धातारं वषट्कारं च तद्बहिः । भूगृहं वज्रशूलाढ्यं रेखात्रयसमन्वितम् ॥५२॥

vilikhenmantrarājārṇāmsteṣu patreṣu yatnataḥ /
dhyāyedaṣṭavasūnekādaśarudrāṁśca tatra vai // 51//
dvādaśenāmśca dhātāraṁ vaṣaṭkāraṁ ca tadbahiḥ /
bhūgṛhaṁ vajraśūlāḍhyaṁ rekhātrayasamanvitam // 52//

इस कमल के ३२ दलों (पत्तों) के केसर की तरफ इस ३२ अक्षरों वाले मन्त्र का एक—एक अक्षर क्रम से लिखे— ‘रामभद्र महेश्वास रघुवीर नृपोत्तम। भो दशास्यान्तकास्माकं श्रियं दापय देहि मे ॥’ फिर उन दलों में ८ वसु, ११ रुद्र और १२ आदित्य एवं १ वषट्कार ब्रह्मा को एक—एक करके क्रमशः लिखना चाहिए। उक्त ३२ दलों वाले कमल के बाहर की तरफ एक ‘मूगूह’ (भूपुर) बनाए। उसके चारों दिशाओं में (उत्तर, पश्चिम, दक्षिण, पूर्व) वज्र का निशान तथा ४ कोणों में शूल का चिन्ह अंकित करे। उपरोक्त ‘भूपुर’ को तीन रेखाओं से घेरे (५१—५२)।

[नोट : (१) ८ वसु निम्न हैं— ध्रुव, धर, सोम, आप, अनिल, अनल, प्रत्यूष, प्रभास। (२) ११ रुद्र ये हैं— हर, बहुरूप, त्र्यम्बक, अपराजित, शम्भु, वृषाकपि, कपर्दी, रैवत, मृगब्याध, शर्व, कपाली। (३) १२ आदित्य ये हैं— धाता, अर्यमा, मित्र, वरुण, अंश, भग, इन्द्र, विवस्वान, पूषा, पर्जन्य, त्वष्टा तथा विष्णु। (४) कुल नामों की संख्या ८+११+१२+१=३२ हुई। (५) भूपुर यन्त्र के बाहर की तीन रेखायें सत, रज, तम गुणों को बताती हैं। भूपुर यन्त्र का लक्षण निम्न है— चौकोर रेखा, वज्र का चिन्ह और पीला रंग।]

51. The thirty two letters of the following Mantra should be written inside these thirty two petals, with one letter (syllable) in each petal—‘rāmbhadra mahēśvāsa raghvīra nṛpōttama / bhō daśāsyāntakāsmākam śriyaṃ dāpaya dēhi mē //’.

[The brief meaning of this Mantra is ‘Oh Lord Ram! You are almighty, gentlemanly and the best amongst the kings. You had killed the ten-headed demon (Ravana). Please grant the boon of Sri or majesty and glory to me.’ The thirty-two letters are the following Raa + Ma + Bha + Dra + Ma + He + Shwaa + Sa + Ra + Ghu + Vi + Ra + Nri + Po + Tta + Ma + Bho + Da + Shaa + Syaa + Nta + Kaa + Smaa + Kam + Sri + Yam +Daa + Pa + Ua + De + Hi + Me = 32 letters. Refer Ram Rahasya Upanishad, Canto 2, verse no. 81.]

Then the names of the eight Vasus¹, eleven Rudras², twelve Adityas³ and one Brahma should be mentioned near the apex-point of each petal, one name in one petal (51).

[Note—¹The 8 Vasus are the following— Dhruv, Dhar, Som, Aapha (water), Anil (wind), Anal (fire), Pratush, and Prabhaas.

²The 11 Rudras according to Vishnu Puran (1/1/15) are the following—Har, Bahuroop, Trayambak, Aparajeet, Shambhu, Vrishakapi, Kapardi, Raivat, Mrigvyadh, Sharva, Kapaali.

³The 12 Adityas are the following—Dhata, Arayma, Mitra, Varun, Ansha, Bhug, Indra, Vivaswan, Pusha, Parjanya, Twashta, and Vishnu.]

52. As a next step, a circle should be drawn just outside of this 32-petal lotus so as to encircle it and touch the tip of each of the petals¹.

Then, a peripheral boundary of three consecutive squares² should be drawn so as to enclose the multi-layered circular diagram made as per prescription contained in verse nos. 40-51. This is called the ‘Bhupur’ or the enclosing wall around the great fort where the Lord is seated.

Next, the symbol of two weapons, i.e. the Vajra (the weapon of Indra) and the Shul (the trident or spear or lancet) are marked at all the eight corners of the Bhupur so as to give protection to the gates of this symbolic fort. The sign of the Vajra should be marked or drawn in the four directions (i.e. in the north, west, south and east), and the symbol of the Shul or the trident/spear/lancet should be drawn in the four corners of the worship Yantra or the Charm instrument (i.e. in the north-west, south-west, south-east and north-east corners).

The completed diagram is called the 'Bhupur Yantra'³ or the apparatus that is used for rituals and formal forms of Tantrik worship practices (52).

[Note—¹The total number of names will be 8+11+12+1 = 32.

²The three lines outside the circular apparatus/diagram represent the three inherent qualities present in any creature—viz Sata (the good qualities, Raja (the medium qualities) and Tama (the mean and lowest qualities).

³The characteristic features of a Bhupur Yantra are the following—a square, the sign of Vajra (goad) and Shul (trident or spear or lancet). The colour that is used to make these lines and symbols is the yellow colour.]

द्वारोपेतं च राश्यादिभूषितं फणिसंयुतम् । अनन्तो वासुकिश्चैव तक्षः कर्कोटपद्मकः ॥५३॥
महापद्मश्च शङ्खश्च गुलिकोऽष्टौ प्रकीर्तिताः । एवं मण्डलमालिख्य तस्य दिक्षु विदिक्षु च ॥५४॥

dvāropataṃ ca rāśyādibhūṣitaṃ phaṇisaṃyutam /
ananto vāsukiścaiva takṣaḥ karkoṭapadmakaḥ // 53//
mahāpadmaśca śaṅkhaśca guliko'ṣṭau prakīrtitāḥ /
evaṃ maṇḍalamālikhya tasya dikṣu vidikṣu ca // 54//

जैसे किसी मण्डप में दरवाजे होते हैं उसी प्रकार इस चौकोर ज्योति मण्डप में भी द्वार बनाये। फिर उस भूपुर यन्त्र को १२ राशियों से विभूषित करे। (प्रत्येक द्वार के दोनों तरफ एक-एक राशि होगी। ४ दरवाजे X २ = ८ एवं ४ कोनों में ४ राशि = ८+४ = कुल १२ राशि हुई।

फिर इस चित्र को सर्प (फणि) के फण से संयुक्त करे— यानि कि ऐसा प्रदर्शित करे कि इस यन्त्र को शेषनाथ ने धारण कर रखा है। आठ नागों के नाम ये हैं— अनन्त, वासुकि, तक्षक, कर्कोटक, पद्म, महापद्म, शंख और कुलिक। (५३—५४)।

[नोट : (१) उपरोक्त बारह राशियों ये हैं— मीन, मेष, वृष, मिथुन, कर्क, सिंह, कन्या, तुला, वृश्चिका, धनुष, मकर, कुम्भ।]

53-54. Even as any pavilion has four gates or entrances, there should be four gates or entrances marked on the four sides of the divine and glorious square described here. [This square is called the Bhupur Yantra, and it is said to be divine and glorious because it is deemed to be self-illuminated with the divinity and dynamic energy of Lord Ram. These four gates should be in the four directions—north, east, south and west.]

Then the self-illuminated 'Bhupur' instruments used for worship of Lord Ram should be decorated with the twelve signs of the zodiac¹. These signs should be placed one each on either side of the four gateways (i.e. 4 gates x 2 zodiac signs on either side of it = 8 in total), and the remaining four signs should be placed on the four corners of the instrument (i.e. in the north-east, the south-east, the south-west, and the north-west corners).

Then it should be made to appear that the legendary Serpent holds this Bhupur Yantra on its hood (phaṇisaṃyutam). This is done by writing the eight names of the legendary Serpent (also known as 'Seshnanth or Anant') on all the eight directions of this Bhupur as follows—in the North is written the name of 'Anant', in the North-East is written the name of 'Vaasuki', in the East is written the name of 'Takshak', in the South-East is written the name of 'Karkotak', in the South is written the name of 'Padma', in the South-West is written the name of 'Mahaapadma', in the West is written the name of 'Shankha', and in the North-West is written the name of 'Kulik'.

This depiction would make it appear that these eight legendary Serpents are supporting the entire glorious self-illuminated instrument from its eight corners (maṇḍalamālikhya tasya dikṣu vidikṣu ca) (53-54).

[Note—¹The twelve signs of the zodiac are the following—Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces. The zodiac is the belt or band of constellation of stars through which the Sun, the Moon and the planets move across the sky. The twelve signs of the zodiac represent the twelve constellations considered important by astrologers who were ancient astronomers as well as mathematicians. The twelve cycles of the moon coinciding with the twelve months of the year consisting of one solar cycle was the reason why the figure twelve was chosen because the Sun and the Moon were central to astrological calculations.

नारसिंह च वाराहं लिखेन्मन्त्रद्वयं तथा । कूटो रेफानुग्रहेन्दुनादशक्तयादिभिर्युतः ॥५५॥

nārasimhaṃ ca vārāhaṃ likhenmantradvayaṃ tathā /

kūṭo rephānugrahendunādaśaktyādibhiryutaḥ // 55//

इस प्रकार भूपुर यन्त्र बनाकर उसके चारों दिशाओं में (उत्तर, पूर्व, दक्षिण, पश्चिम) दोनो मन्त्रों -- 'नारसिंह' के बीज मन्त्र को लिखे तथा कोणों में 'वाराह' के बीज मन्त्र -- को लिखे। (नारसिंह बीज मन्त्र 'क्ष्रौ or क्षौ' है एवं वाराह का बीज मन्त्र 'हूँ' है।) यह जो नारसिंह का बीज मन्त्र क्ष्रौ or क्षौ है यह क, ष, र, औ, अनुस्वर, नाद तथा शक्ति से युक्त है (५५)।

55. After drawing the Bhupur Yantra as described above, the Beej Mantra for Lord Nrisingh and that for Lord Vaaraha, both should be written.

[The Beej Mantra for Lord Nirsingh should be marked on the four sides of the Bhupur Yantra, i.e. north, east, south and west, just above the four 'gates' marked on this instrument. The Beej Mantra for Lord Varaaha should be placed on its four corners, i.e. north-east, south-east, south-west and north-west.

The Beej Mantras for Nrisingh is 'Kṣaraum/ Kṣraum', and for Varaaha is 'Hūm'.]

These two Mantras have one thing in common, viz. the syllable “ṁ”. This sound represents the cosmic sound of OM that is also called the ‘Naad’. Hence, it incorporates the cosmic energy and dynamism inherent in OM or Naad. Therefore, when written, the two Mantras consist of the basic letter (which in the case of Nrisingh is ‘Kṣa’ and of Varaaha is ‘Ha’), with an ‘r’ sound known as a ‘reḥ or halant’ at the lower end, and a ‘bindu or dot’ on the top to give it the same stature as the divine Mantra known as ‘OM’. [The Mantra OM is something like “ॐ”].

In other words, (i) the Beej Mantra of Nrisingh essentially consists of ‘Kṣa’ + ‘ra’ + ‘ṁ’, and (ii) that of Varaaha of ‘Ha’ + ‘ū’ + ‘ṁ’. Here, the “ṁ” symbolizes the cosmic sound-energy and dynamism of the supreme Brahm represented by the monosyllable “OM” and heard by ascetics during their meditation as a reverberating deep sound of the cosmos that arises due to the presence of the Cosmic Consciousness, and which is called the ‘Naad’. [The word “Naad” means a deep and grave sound of a reverberating nature, as that produced by the beating of a distant drum, or the trundling sound of a passing train in a distance, especially over a bridge, or the rumbling of clouds in the sky.]

In essence, this means that the Bhupur Yantra used for worshipping Lord Ram has been endowed with a divine halo associated with OM and Naad, and it has simultaneously been infused with and protected by the divine energy that is similarly associated with OM and Naad. (55).

[Note—Nrisingh is the half man and half lion incarnation of Lord Vishnu, and Varaaha is the Lord’s Boar incarnation. An entire Upanishad called the ‘Nrisingh Tapini Upanishad’ of the Atharva Veda is dedicated to the Nrisingh God; it is the 7th Upanishad of this Veda. Similarly, an Upanishad called the ‘Varaaha Upanishad’ of the Krishna Yajur Veda is dedicated to the Varaaha God; it is the 30th Upanishad of this Veda. These Beej Mantras are marked to invoke the respective deities and request them to protect the Yantra. This protection is in addition to the protection gained by placing the signs of the Vajra and the Shul as described earlier in verse no. 52, and the eight serpents as mentioned in verse nos. 53-54.]

यो नृसिंहः समाख्यातो ग्रहमारणकर्मणि । अन्त्याङ्गीशवियद्विन्दुनादैर्बीजं च सौकरम् ॥५६॥

yo nṛsiṃhaḥ samākhyāto grahamāraṇakarmaṇi /
antyāṅghrīśaviyadbīndunādairbījaṃ ca saukaram // 56//

यह नारसिंह बीज मन्त्र ग्रह बाधा निवारण तथा शत्रुमारण कर्म में विशेष रूप से प्रसिद्ध है। (जो वाराह बीज है वह) अन्त्य वर्ण (हाकार— ह) उकार से युक्त हो उसमें बिन्दु (अनुस्वर) लगा हो, नाद (अर्द्ध चन्द्राकार) और शक्ति का भी संयोग हो तो ‘हुम् अथवा ‘हुँ’ बीज बना (५६)।

*56. The Beej Mantra of the Nrisingh God—which is ‘Kṣaraum’—is especially famed for its use in the elimination of hurdles or obstacles created for the worshipper by stars that are unfavourable or opposed to him, as well as for decimating his enemies.

Similarly, The Beej Mantra for Varaaha God, i.e. ‘Hūṃ’, is also empowered by the cosmic dynamism associated with the word ‘OM’ because it consists of the letter ‘Ha’ to which is conjoined the basic ingredients of OM. That is, this Mantra “Hūṃ” is formed by a conjunction of the dynamism of the constituent parts of OM represented by the sign ॐ, viz. the letter ‘U’ with a ‘dot and the crescent’ on its top, with the basic letter ‘Ha’ of the Mantra.

[That is, just like the Beej Mantra for Lord Nrisingh, i.e. “Kṣāraṃ/ Kṣraṃ”, which consisted of the basic letter ‘Kṣa’ to which is conjoined the syllable ‘ṃ’ that stands for OM, the Beej Mantra for Lord Varaaha, i.e. ‘Hūṃ’, too consists of the basic letter ‘Ha’ to which is conjoined the syllable ‘ṃ’ that stands for OM.

Therefore, both these two Beej Mantras are equally powerful, dynamic, holy and empowered.] (56).

*[The Nrisingh God’s Beej Mantra ‘Kṣāraṃ/ Kṣraṃ’ is famed as a magic Talisman against malignant stars and is also used for the conquest of enemies. It is empowered by the combined strength of two most powerful and forceful dynamic elements of creation—the first is the ‘fire’ represented by the basic alphabet ‘Ra’ of the second letter ‘raṃ’, and the second is the supreme source of all powers and dynamism in creation, known as Brahm, that is represented by the ‘dot’ placed on the top of this second letter ‘raṃ’.

In a similar manner, the Varaaha God’s Beej Mantra ‘Hūṃ’ is empowered by the most powerful element of Maya represented by the alphabet ‘Ha’. This is because the same alphabet ‘Ha’ is used in the construction of both the Beej Mantra—for Varaaha (Hūṃ) as well as Maya (Hrīṃ). Then again, like the Beej Mantra for Nrisingh God, this Beej Mantra for Varaaha is also empowered with the authority and dynamism of Brahm in the form of the ‘Indu and Naad’ placed as the sign of the ‘Chandra Bindu’ on its top. Therefore we conclude that both these two Beej Mantras—one of Nrisingh and the other of Varaaha—are equally possessed of cosmic ‘Shakti’ or the dynamic powers and energy of creation.

The significance of using this *Bhupur Yantra* is that it brings within the reach of the worshipper all the stupendous divine and dynamic powers of creation. If the worshipper is wise, then he would use this instrument to achieve his spiritual goals. But for shortsighted people it is employed for their worldly gains.]

माला मन्त्र

हुंकारं चात्र रामस्य मालामन्त्रोऽधुनेरितः । तारो नतिश्च निद्रायाः स्मृतिर्भेदश्च कामिका ॥५७॥

huṃkāraṃ cātra rāmasya mālāmantra’dhuneritaḥ /

tāro natiśca nidrāyāḥ smṛtīrbhedaśca kāmikā // 57//

यह हुंकार बीज यन्त्र के कोणों में रखना चाहिए। अब राम के ‘माला मन्त्र बीज’ का वर्णन किया जा रहा है। इसमें प्रथम अक्षर ‘तार’ (प्रणव) है, फिर ‘नमः’ पद है। इसके बाद निद्रा (भ), फिर स्मृति (ग), फिर मेद (व), फिर कामिका (त) (पद ५७)

Mala Mantra

57. The Beej Mantra for Varaaha, which is ‘Hūṃ’ is placed on the four corners of the Bhupur Yantra. [Refer verse no. 55.]

Now, the Beej Mantras of ‘Lord Ram’s Mala Mantra¹’ are being described. [The word ‘Mala/Mālā’ refers to a prayer rosary. Hence, these Beej Mantras are uttered as the worshipper turns the beads of the prayer rosary while he worships the Lord through the Bhupur Yantra. The following narration is rather esoteric in nature as it involves the construction of simple Sanskrit words that are used in the Mala Mantra of Lord Ram by using mystical names and esoteric terms for each individual letter of the Mantra. Hence, we shall break it into several parts for the convenience of narration as well as for understanding as to how it is constructed.]

The *first part* consists of the three words ‘OM Namaḥ/Namō Bhagawatē.’ It means—
‘Salutations to the supreme Brahm, the Lord God represented by the esoteric monosyllable ‘OM’! I most reverentially bow before the Lord’.]

The first letter of the Mala Mantra is ‘Taar/Tār’, meaning: that which provides spiritual liberation, deliverance, emancipation and salvation to the worshipper. Hence, it is the Beej Mantra for Brahm, which is also the monosyllable ‘OM’(ॐ).

It is followed by ‘Namaḥ’. [This is indicative of submission and means that the worshipper is bowing before the Lord with great respect.]

Then the following Beej Mantras are used in sequential order—the Beej Mantra for ‘Nidraa’ (i.e. sleep, which is the Sanskrit alphabet ‘Bha’ pronounced as in *abhor*— भ / bha Bh bh), ‘Smriti’ (i.e. memory, recollection, for which the Beej Mantra is the Sanskrit alphabet ‘Ga’ pronounced as in *girl, girdle*— ग / ga G g), ‘Meda’ (i.e. flesh, marrow, fat, for which the Beej Mantra is the Sanskrit alphabet ‘Va’ pronounced as in *avert*— व / va V v), and ‘Kaamika’ (i.e. name of a Goddess ruling passions, for whom the Beej Mantra is the Sanskrit alphabet ‘Ta’ pronounced as in French ‘T’— त / ta T t) (57).

[Note—¹Lord Ram’s Mala Mantra that is being described here is given, with little variations, in two other Upanishads of the Atharva Veda, viz. Ram Rahasya Upanishad, Canto 2, verse nos. 90-92, and Tripadvibhut Maha Narayan Upanishad, Canto 7, paragraph no. 57. The full form of the Mala Mantra which has forty-seven letters is given in verse no. 64 of the present Canto 4.

All the Sanskrit alphabets and their corresponding English transliteration and sound effects they produce are given in Appendix no. 3 at the end of this book under the title “Key to Transliteration and Pronunciation”.]

रुद्रेण संयुता वह्निमेधामरविभूषिता । दीर्घा क्रूरयुता ह्लादिन्यन्थो दीर्घसमायुता ॥५८॥

rudreṇa saṃyutā vahnimedhāmaravibhūṣitā /
dīrghā krūrayutā hlādinyatho dīrghasamāyutā // 58//

जो रुद्र (ए) से युक्त है। इसके बाद अग्नि (र), मेधा (घ) है जो अमर (उ) से विभूषित है। इसके बाद दीर्घ कला (न) जो अक्रुर अर्थात् सौम्यता—चन्द्रमा (अनुस्वर—‘ ’ से संयुक्त है। फिर ह्लादिनी (द) है, फिर दीर्घा कला (न) है जो मानदा कला (आ) से सुशोभित है। (पद संख्या ५६ से ‘ॐ नमो भगवते’ मन्त्र बना) (पद ५८)।

58. The ‘Kaamika’ is endowed with the qualities of ‘Rudra’ (i.e. is forceful, strong, powerful and unrelenting by nature, and if not satisfied creates anger and wrathfulness; its Beej Mantra is the first Sanskrit alphabet ‘E/Ae’ pronounced as in *may*, *gay*, *bake*—**ए / ा e E ē**).

[The Mala Mantra till this point consists of the following words—‘OM Namaḥ/Namō Bhagawatē’.

The fourth word of the Mala Mantra is ‘Raghunandanāya’—meaning ‘The Great Son born in the dynasty of King Raghu of Ayodhya.’ This forms the *second part* and is constructed as follows—]

After that comes the Beej Mantra for ‘Agni’ (i.e. the fire element, for which the Beej Mantra is the Sanskrit alphabet ‘Ra’ pronounced as in *run*, *rum*— **र / ra R r**), ‘Medhaa’ (i.e. the power of intellect, sense, prudence, understanding and comprehension, for which the Beej Mantra is the Sanskrit alphabet ‘Gha’ pronounced as in *log-hut*, *Nottingham*— **घ / gha Gh gh**) which is adorned with the excellent quality of ‘Amar’ (i.e. the virtue of eternity and imperishability, because ‘Medhaa’ indeed makes the worshipper’s influence long-lasting in this world; for this quality, the Beej Mantra is the Sanskrit alphabet ‘U/Oo’ pronounced as in *full*, *bull*— **उ / u U**).

Then comes ‘Dirgh Kalaa’ with its ‘Bindu’ (dot) on top symbolizing the ‘Chandra Bindu’ (ँ) placed on a letter . [The final shape of this letter is equivalent to the word OM used to represent the supreme Brahm, the cosmic Consciousness, as well as Naad, the cosmic sound element. Its symbol is ॐ]

It is marked by the grand virtue of being ‘Akrur’—the opposite of cruelty. In other words, the holy and divine entity that is adorned by the Chandra Bindu (which is like a crown placed on the head of a monarch) is always merciful, compassionate, considerate, gracious and loving. This ‘Dirgha Kalaa’ is represented by the Beej Mantra ‘Na’ (pronounced as in *none*, *noun*, *gone*— **न / na N n**), and it is adorned by the

Chandra Bindu (ँ) standing for the 'Moon' which is a symbol of peace, tranquility and bliss.

[In this depiction, the crescent shape represents the 'moon', while the 'dot' placed on it symbolises a drop of nectar that gives peace, tranquility and bliss. The combined word becomes न + ँ. Its pronunciation is 'Nam'.]

After it comes 'Hlaadini'. [It is the sound of the Sanskrit alphabet 'Da' as in the words *'the, rather, mother* etc.— द / da D d]

This is followed by the Sanskrit alphabet 'Na' to which is added the long vowel sound of 'Aa'. The resultant letter is 'Naa/Nā' as in the word *neither, Nitrogen, nice* etc.— न + आ] (58).

क्षुधा क्रोधिन्यमोघा च विश्वमप्यथ मेधया । युक्ता दीर्घज्वालिनी च सुसूक्ष्मा मृत्युरूपिणी ॥५९॥

kṣudhā krodhinyamoghā ca viśvamapyatha medhayā /
yuktā dīrghajvālīnī ca susūkṣmā mṛtyurūpiṇī // 59//

इसके बाद क्षुधा (य) है। (इस प्रकार पद संख्या ५७ से यहाँ तक 'रघुनन्दनाय' बना।) तदन्तर क्रोधिनी (र), अमोघा (क्ष), और विश्व (ओ) है जो मेधा (घ) से संयुक्त है। फिर दीर्घा (न), ज्वालिनी (व) जो सूक्ष्म रूद्र (इ) से युक्त है। फिर मृत्यु—प्रणव कला (श) है (५९)—

59. The next Beej Mantra is for 'Kshudhaa' or hunger (for which the Sanskrit alphabet is the letter 'Ya' as in young, yearn etc.— य / ya Y y). This is placed at the end of this phase of the Mala Mantra. [The 'hunger' here is not for worldly gains but for one's spiritual welfare.]

[The word that is now formed till this point is 'Raghunandanāya'. When this is added to the previous part of the Mala Mantra, it becomes the following—'OM Namaḥ/Namō Bhagawatē Raghunandanāya.'

The fifth word of the Mala Mantra is 'Rakṣōghnaviṃśadāya'—meaning 'give me your protection against all evil factors, hurdles and obstacles; eliminate them and grant me your protection against their horrifying effects.' This word is the *third part* of the full Mantra and it is constructed as follows—]

The next letter is the Beej Mantra for 'Krodha' (anger; which is the Sanskrit alphabet 'Ra' pronounced as in the word run— र / ra R r).

The next letter is the Beej Mantra for 'Amogha' (literally meaning infallible, undefeatable, unailing; which is the Sanskrit conjunct alphabet 'Ksha', and which is a

combined sound of two letters ‘Ka’ as in *kerb*, and ‘Chh’ as in *catch*, *ketchup*— **क्** / kṣa x/ksh ksha/kṣha).

The next letter is the Beej Mantra for ‘Vishwa’ (world, universe; which is the Sanskrit alphabet ‘O’ pronounced as in the exclamatory word *Oh* or in the word *oracle*, *organ*— **ओ** / ा o O ō).

The next letter is the Beej Mantra for ‘Medhaa’ (intellect, sense, prudence, understanding, comprehension, wit; for which the Sanskrit alphabet is ‘Gha’ as in *Nottingham*, *log-hut*— **घ** / gha Gh gh).

The next letter is the Beej Mantra for ‘Dirghaa’ (which is the nasal sound of the Sanskrit letter ‘Na’— **न** / na N n).

The next letter is the Beej Mantra for ‘Jwaalini’ (literally meaning that which is burning fiercely like the fire element), and which is one of the various Kalaas (aspects) of *Vahini* (fire element). (This is represented by the Sanskrit alphabet ‘Va’ pronounced as in the word *avert*— **व** / va V v).

The next letter is the Beej Mantra for ‘Rudra’ in the lower tone (i.e. the vowel sound of ‘E’ of the Sanskrit language and pronounced as in the word *if*, *nip*— **इ** / i I i).

The next letter is the Beej Mantra for ‘Mritu’ or the end. (It is represented by the Sanskrit alphabet ‘Sha’ pronounced as in the word *shawl*— **श** / śa Ś ś.)

[The word ‘Mritu’ literally means conclusion or end of anything. In this Mantra “*Rakṣōghnavimśadāya*”, the worshipper is requesting the Lord to ‘eliminate or end’ his sufferings arising out of the various hurdles or obstacles he faces. Hence, its meaning and usage fits in well.] (59).

सप्रतिष्ठा ह्लादिनी त्वक्क्ष्वेलप्रीतिश्च सामरा । ज्योतिस्तीक्ष्णाग्निसंयुक्ताश्वेतानुस्वारसंयुता ॥६०॥

sapraṭiṣṭhā hlādinī tvakṣṣvelapṛitīśca sāmārā /

jyotistikṣṇāgnisaṃyuktā śvetānusvārasaṃyutā // 60//

—जो उच्चारण के आधार स्वरूप (यानि कि प्रतिष्ठा स्वरूप) ‘अ’ से संयुक्त है। इसके बाद ह्लादिनी (दा) तथा त्वक् (य) है। इससे मन्त्र का आगे का हिस्सा— ‘रक्षौघ्नविशंदाय’ बना।

इसके बाद क्ष्वेल (म), प्रीति (ध), अमर (उ), ज्योति (र), तीक्ष्णा (प्), जो अग्नि (र) से संयुक्त है। इसके बाद श्वेता (स) है जो अनुस्वार (‘ ’’) है। (अतः बीज मन्त्र निम्न बने म धु र पृ सं) (६०)।

60. The alphabet ‘Sha’ (as mentioned in verse no. 59) is completed by the sound of the first vowel of the Sanskrit alphabets upon which all other sounds of the consonants and conjuncts are based, i.e. the vowel sound of ‘A’ (**अ** / a A a).

[What is meant here is this: The letter “श / śa” mentioned at the end of the previous verse is to be added to this Mantra in its complete form—i.e. as “śa”, or as “ś + a”.]

After this, the next Beej Mantra used is for Hlaadini with a long vowel sound. (This is represented by the Sanskrit alphabet ‘Daa’ pronounced as in the word *thou*— द / da D d + आ / ā Ā ā = dā)

And finally, the Beej for ‘Twak’ is used. (For this, the Sanskrit alphabet is ‘Ya’ as in the word *yearn*— य / ya Y y).

[This concludes this fifth word of the Mala Mantra which is “Rakṣōghnaviṃśadāya”. Hence, the Mantra till this point becomes: ‘OM Namaḥ/Namō bhagawatē raghunandanāya rakṣōghnaviṃśadāya’.]

[The sixth word of the Mala Mantra is the following—‘Madhura-prasna-vadanāyā-mita-tējasē’. It means ‘The Lord is sweet, pleasant and amiable by nature, has a cheerful and happy countenance and disposition, and is endowed with immense radiance, glory, majesty and excellence.’ The following narration describes the various Beej Mantras used for its construction. This would be the *fourth part* of the full Mantra.]

The next letter is the Beej Mantra for ‘Kshwel’ (which is represented by the Sanskrit alphabet ‘Ma’ pronounced as in the word *mother*— म / ma M m).

The next letter is the Beej Mantra for ‘Priti’ (to have affection and love; which is represented by the Sanskrit alphabet ‘Dha’ pronounced as in the word *breathe*— ध / dha Dh dh).

The next letter is the Beej Mantra for ‘Amar’ (to be eternal and free from death; imperishable and infinite; which is represented by the Sanskrit alphabet ‘U/Oo’ pronounced as in the word *bull, pull*— उ / u U u).

The next letter is the Beej Mantra for ‘Jyoti’ (illumination, radiance, light—symbolising majesty and glory; which is represented by the Sanskrit alphabet ‘Ra’ pronounced as in the word *run*— र / ra R r).

The next letter is the Beej Mantra for ‘Tikshna’ (sharp, incisive, pointed, potent, effective), along with that of ‘Agni’ (fire element). These are taken together to form the composite letter ‘Pra’ as in *pranayam*; *prandial*. [This letter has two parts—‘Pa’ / प + Ra’ / र = Pra.]

The next letter is the Beej Mantra for ‘Shwet’ (white, bright; which is represented by the Sanskrit alphabet ‘Sa’ pronounced as in the word *sung*— स / sa S s). This is followed by a silent sound that is equivalent to the one produced in Sanskrit by the dot (‘ ’) known as an ‘anuswar’ (60).

कामिकापञ्चमूलान्तस्तान्तान्तो थान्त इत्यथ । स सानन्तो दीर्घयुतो वायुः सूक्ष्मयुतो विषः ॥६१॥

kāmikāpañcamūlāntastāntānto thānta ityatha /
sa sānanto dīrghayuto vāyuh sūkṣmayuto viṣaḥ // 61//

फिर कामिका (अर्थात् त) से पाँचवां अक्षर 'न', फिर 'ल' के बाद का अक्षर 'व', 'त' के बाद वाले अक्षर के पीछे का अक्षर 'द', फिर 'ध' के बाद का अक्षर 'न' जो अनन्त (आ) से संयुक्त है। फिर दीर्घ स्वर से युक्त वायु (या), सुक्ष्म 'इ' कार से युक्त विष—मकार (मि) है (६१)। (इस प्रकार निम्न अक्षर बने— न व द ना या मि)

61. The next letter is the Sanskrit alphabet 'Na' (न ; pronounced as in the word *none*) which is the fifth alphabet from the one representing 'Kaamika'. [The Beej Mantra for Kaamika is 'Ta' (त) as in French 'T', and hence the fifth letter from it would be Na. The 'dot' mentioned in verse no. 60 helps in linking the alphabet 'Sa' of verse no. 60 with the alphabet 'Na' mentioned here, to produce the sound equivalent to 'Sanna = Sa + Na'.]

The next letter is the one that follows the Sanskrit alphabet 'La' (ल)—i.e. the Sanskrit letter 'Va' (व) as pronounced as in the word *avert*.

The next Sanskrit alphabet is 'Da' (द) as pronounced in the word *then*. This alphabet comes two steps after the alphabet 'Ta' (त).

The next Sanskrit alphabet is 'Na' (न) as pronounced in the word *none*. It comes after the letter 'Dha' (ध). This letter 'Na' has the vowel sound 'Aa' (आ / ā Ā) added to it. Hence, the resultant letter is 'Naa' pronounced as in word *noun* (Na + Aa = Nā).

Then comes the letter for the wind element which is 'Ya' (य) with a long vowel sound of 'Aa' (आ / ā Ā) added to it as a suffix. The resultant letter is 'Yaa' as in the word *yard* (Ya + Aa = Yā).

This is followed by Sanskrit alphabet 'Ma' (म) with the short vowel sound of 'E/I' (इ / I, as in the word 'eaten') added to it as a prefix. The letter 'Ma' stands for 'Visha' or poison. Hence, the resultant Sanskrit letter becomes "mi" (and its equivalent sound in English would be 'me') (61).

कामिका कामका रुद्रयुक्ताथोऽथ स्थिरातपा । तापिनी दीर्घयुक्ता भूरनलोऽनन्तगोऽनिलः ॥६२॥

kāmikā kāmakā rudrayuktātho'tha sthirātapā /
tāpanī dīrghayuktā bhūranalo'nantago'nilah // 62//

इसके बाद कामिका (त) और इसमें रूद्र (ए) का संयोग है (= ते)। तदन्तर स्थिरा (ज), उसके बाद अक्षर 'स' है और उसमें 'ए' की मात्रा है (यानि कि 'से' बना)। इस प्रकार 'मधुरप्रसन्नवदनायमिततेजसे' यह मन्त्र भाग बना।

इसके बाद तापिनी (ब), फिर दीर्घ (ल) दीर्घा युक्त (यानि कि लभा = ला), फिर अनिल (य) है। इस प्रकार 'बलाय' शब्द बना। (६२)।

62. Then comes the Beej Mantra for 'Kaamika' (which is the Sanskrit alphabet 'Ta' (त) pronounced as in French 'T'. This is associated with the Beej Mantra for 'Rudra' (a form of Shiva) for whom the Beej Mantra is the vowel sound 'Ae' (ए / ा e E ē) as pronounced in may. The resultant letter is 'Te' (त + ए) as in word *tame*. [In Sanskrit, the alphabet 'Ta' (त) is pronounced from the tip of the tongue like in the French 'T' as opposed to its English pronunciation which uses the back of the tongue as in the case of the alphabet 'Tta' (ट / ढा Ṭ ṭ).]

The next letter is the Beej Mantra for 'Sthir' (steady; for which the Sanskrit alphabet is 'Ja' (ज) pronounced as in the word *judge*).

Finally, the letter 'Sa' (स) with the vowel sound of 'Ae/ē' (ए) on top concludes this sixth word of the Mala Mantra. This letter is 'Se' (स + ए) pronounced as in the word *say*. [61 ½.]

[This forms the sixth word of the Mala Mantra of Lord Ram. This word is—'Madhuraprasnnavadanāyāmitatējasē'.

When this is added to the previous part of the Mantra, we have the following part of the Mala Mantra—'OM Namah/Namō bhagawatē raghunandanāya rakṣōghnaviṣṣadāya madhuraprasnnavadanāyāmitatējasē'.

Now, the construction of the seventh word 'Valaaye or Balaaye' is being described. This would be the *fifth part* of the full Mantra.]

The next letter is the Beej Mantra for 'Tapini' (the most powerful and dynamic energy of creation; which is represented by the Sanskrit alphabet 'Ba' (ब) pronounced as in the word *bag, bun*).

The next letter is the Beej Mantra for 'Bhu' or earth element with a long vowel sound appended to it. (The Sanskrit alphabet for Bhu is 'La' (ल) with the long vowel sound of 'Aa/ā' / आ / ā Ā added to it. Hence, the resultant letter is 'Laa/Lā' (ल + आ) pronounced as in the word *lion* (laa + ion).

The last letter stands for 'Anil' (the wind or the air element; and it is the Beej Mantra 'Ya'— य).

This forms the seventh word 'Balaaya/Balāya'.

[The Mantra till this point is the following—‘ OM Namaḥ/Namō bhagawatē raghunandanāya rakṣōghnaviṃśadāya madhuraprasnavadanāyāmitatējasē balāya ’. (62).

नारायणात्मकः कालः प्राणाभो विद्यया युतः । पीतारतिस्तथा लान्तो योन्या युक्तस्ततो नतिः ॥६३॥

nārāyaṇātmaḥ kālāḥ prāṇābho vidyayā yutaḥ /
pītārātistathā lānto yonyā yuktastato natiḥ // 63//

फिर नारायणात्मक ‘रा’ के साथ ‘काल’ (यानि कि आ+म = मा) है। इसके बाद ‘प्राण’ (य) है। इससे ‘रामाय’ शब्द बना।

इसके बाद ‘विद्यायुक्त अम्भस्’, यानि कि इ+व = वि है। फिर पीता (ष), रति (ण) और ‘ल’ के बाद का अक्षर ‘व’ है जो योनि (ए) से युक्त है। इससे मन्त्र का अगला शब्द ‘विष्णवे’ बना। अन्त में नति—प्रणाम का वाचक शब्द ‘नमः’ और ‘प्रणव’ है (६३)।

(ॐ नमो भगवते रघुनन्दाय रक्षोघ्नविशदाय मधुर प्रसन्नवदनाय मिततेजसे बलाय रामाय विष्णवे नमः)

63. Now, the eighth word ‘Raamaaya/Rāmāya’ is being narrated. The word refers to the deity for whom this Mantra is meant, i.e. ‘Lord Ram’. This would be the *sixth part* of the Mantra.]

The next letter is the Beej Mantra for ‘Narayan’ (the Supreme Being in the form of Lord Ram; which is represented by the Sanskrit alphabet ‘Ra’ (र) with the long vowel sound of ‘Aa/ā’/ आ / ā Ā’ added to it. This forms the letter ‘Raa/Rā’ as in the word *rather*. [Raa/Rā = र + आ]

The next letter is the Beej Mantra for ‘Kaal’ (i.e. the factors of time and circumstances; the end or conclusion of creation; for which the Sanskrit alphabet is ‘Ma’—म). To this is added the long vowel sound of ‘Aa/ā’/ आ / ā Ā’. This forms the letter ‘Maa/Mā’ as in the word *Ma* for mother; or ‘ma’ as in the word ‘remarkable’. [म + आ]

The last letter is the Beej Mantra for ‘Pran’ (life-forces; which is the Sanskrit alphabet ‘Ya’ (य) as in the word yearn. [This completes the eighth word ‘Raamaaya/Rāmāya’. The Mantra till this point becomes—

‘OM Namaḥ/Namō bhagawatē raghunandanāya rakṣōghnaviṃśadāya madhuraprasnavadanāyāmitatējasē balāya rāmāya’]

[Now, the ninth word of the Mala Mantra, i.e. 'Vishnave/Viṣṇavē' is being constructed as follows. This would be the *seventh part* of the full Mantra.]

The next letter represents the Beej Mantra for 'Vidya' (knowledge, skills) that is characterized by possessing the grand virtue that is associated with 'Ambhas' (the sky element). [In other words, knowledge is as vast, infinite, all-encompassing, eternal and uncorrupted as the sky element.] (It is represented by the Sanskrit alphabet 'Va' (व) with the short vowel sound of 'E' (इ / i I) prefixed to it. The resultant letter is 'Vi' (व + इ) pronounced as in the word *we*.

This is followed by the Beej Mantra for 'Peeta' (yellow; which is the Sanskrit alphabet 'Sha' (ष / ṣa Ṣ ṣ) to which is added the Beej Mantra for 'Rati' (which is the Sanskrit alphabet 'A-Na'— ण / ṇa Ṇ ṇ ṇ). [Rati is the divine consort of the God of passions and ambitions, known as Kaamdeo; the word also means to remain actively involved in something which in the case of Lord Narayan is to take care of this creation.] Hence, the resultant letter is 'Shna'— ष + ण pronounced as in the word *Krishna*.]

The last letter is 'Va' (व) which is followed the Sanskrit vowel sound of 'Ae/ē' (ए) which symbolizes the cosmic womb (known as the 'Yoni': yonyā yuktastato). Hence, the complete letter becomes 'Ve/Vē' (व + ए) pronounced as in the word *way, sway*.

[This completes the ninth word of the Mala Mantra, i.e. 'Vishnave/Viṣṇavē'. Hence, the Mantra till this point becomes—

'OM Namaḥ/Namō bhagawatē raghunandanāya rakṣōghnaviṣṇadāya madhuraprasnavadanāyāmitatējasē balāya rāmāya viṣṇavē']

Finally, the word that stands for paying obeisance to the worshipped deity and bowing before it is 'Namaḥ-- natih', is added to the above Mantra to imply that the worshipper is bowing reverentially to the transcendental Supreme Being represented by the holy word OM that is placed at the very beginning of this Mantra to indicate the entity to whom it is related. Since Lord Ram is the personified form of this Supreme Being, and since this worship instrument as well as the entire Upanishad is dedicated to him, it obviously follows that this obeisance and respect is being offered to Lord Ram by the use of the word 'Namaḥ-- natih'.

Hence, this word 'Namaḥ-- natih' relates to Lord Ram before whom the worshipper is bowing his head to pay his obeisance to the Supreme Lord God. (63).

[Note—The full Mala Mantra of Lord Ram as constructed in accordance to the guideline provided in verse nos. 57-63 is as follow—

"OM Namaḥ/Namō bhagawatē raghunandanāya rakṣōghnaviṣṇadāya madhuraprasnavadanāyāmitatējasē balāya rāmāya viṣṇavē namaḥ".

Briefly this Mantra means 'OM salutations (or salutations to the supreme Brahm or Pranav)! I bow reverentially before Lord Ram who is also known as Raghunandan (because

he had manifested in the clan of king Raghu of Ayodhya). He is the protector from all troubles and remover of all hurdles. He is of a sweet temperament; is of a cheerful disposition; and is an embodiment of extreme Tej (splendour, radiance, glory and magnificence). He is strong, powerful and valiant. He is Vishnu, the Lord of Sri (Laxmi). It is to Lord Vishnu as Lord Ram, and vice versa, that I bow reverentially.’]

सप्तचत्वारिंशद्वर्णगुणान्तःस्पृङ्मनुः स्वयम् । राज्याभिषिक्तस्य तस्य रामस्योक्तक्रमाल्लिखेत् ॥६४॥

saptacatvāriṃśadvārṇagunaṇāntaḥsprīmanuḥ svayam /
rājyābhiṣiktasya tasya rāmasyoktakramāllikhet // 64//

‘ॐ नमो भगवते रघुनन्दनाय रक्षोघ्नविशदाय मधुर प्रसन्नवदनाय मिततेजसे बलाय रामाय विष्णवे नमः ॐ’ ।

यह ४७ अक्षरों का ‘माला मन्त्र’ है। यह राज्य पर अभिषिक्त श्रीराम से सम्बन्ध रखता है। सगुण श्रीराम का मन्त्र होने पर भी यह भक्तों के त्रिगुणमयी माया के बन्धन का नाश करने वाला है एवं उन्हें साकेत धाम देता है। इस मन्त्र को पहले बताये हुए क्रम से लिखना चाहिए (कृपया पद संख्या ४५ देखें) (६४)।

[नोट : माला मन्त्र का वर्णन पद संख्या ५६-६३ में हुआ और यह पद संख्या ४५ में जो कमल दल है उसके अन्दर ऊपर की तरफ पद संख्या ४५ में बताये तरीके से लिखा जायेगा।]

64. The final shape of the forty-seven lettered ‘Mala Mantra’ of Lord Ram is as follows:
“OM Namaḥ/Namō bhagawatē raghunandanāya rakṣōghnaviṃśadāya madhuraprasnavadanāyāmitatējasē balāya rāmāya viṣṇavē namaḥ om”.

It pertains to Lord Ram who is crowned as the King-Emperor of Ayodhya—that is, it relates to the supreme Brahm, the Supreme Being, when he revealed himself as the noble king of Ayodhya.

Since Lord Ram had a physical body and a visible form, he is said to be a ‘Sagun’ (one with certain attributes) form of the Supreme Being who is primarily ‘Nirguna’ or one who is invisible, un-manifest, unqualified, without a physical body and without any specific attributes. The latter is the cosmic and all-pervading form of the former, and vice versa.

In other words, this Mala Mantra honours the Supreme Being known as Brahm in his incarnation as Lord Ram.

However, this Mala Mantra has great potential and possesses mystical powers to liberate the Lord’s devotees from the snare created by the three Gunas (or the inherent qualities which are an integral part of all living beings) that are closely associated with Maya (the worldly delusions) which binds the creature to this artificial, mundane world and its material sense objects.

[In other words, the forty-seven lettered Mala Mantra of Lord Ram, who was no one else but the supreme Brahm manifested in a human form, has the mystical power of destroying or eliminating all the effects of the three Gunas of the Lord's devotees, thereby liberating them from the fetters of the Maya (delusions) that these Gunas create.]

This forty-seven letter Mantra should be written in the petals of the lotus inside the diagrammatic worship instrument of Lord Ram (which is in the form of a Talisman Yantra or a magical-charm apparatus used for ritualistic worship of Lord Ram) as prescribed in verse no. 45 earlier (64).

[Note—¹The three qualities called the *Gunas* of the creature mentioned above are— (i) Sata Guna—the noble, virtuous qualities; (ii) Raja Guna—passions and worldly desires; (iii) Tama Guna—mean, lowly and base qualities.

(a) The *Sata Guna* is the best of the three qualities present in any creature. It is a positive quality and is marked by a propensity for following the path of nobility, auspiciousness, probity, propriety, virtuousness, holiness and righteousness. Creatures that have a predominance of Sata Guna are inclined to do selfless service, be benevolent, merciful, kind and gracious, have coolness of head and a rationale and balanced mind, be contented, have humility and piety etc. Such creatures are devoted to good values in life and have a desire to acquire knowledge that would help them reach higher spiritual goals in life.

This Sata Guna is marked by high standards of ethical and moral existence that makes the bearer of such qualities highly respected in society. Such people have a spiritual dimension to their personality. This quality is spiritually uplifting and gives a divine halo to those who possess it and practice it.

The Vasanas that have the Sata Guna or quality dominant in them are like a veil covering the lamp or like a smoke covering the fire. A slight breeze will remove this smoke. Similarly a little bit of prayer and meditation will remove the Satwic desires; its removal requires the least effort.

(b) The second quality is the *Raja Guna* and it makes a man more attracted to this material world and its charms, and less spiritually inclined. The Raja Guna is the medium quality marked by a greater percentage of worldly passions, desires and attachments and their natural offshoots in a creature. It makes a creature inclined towards the material things of the gross world and their enjoyments, towards creation of wealth, its enhancement and protection, and generally having a desire for growth, development and expansion etc. It covers such qualities as worldly yearnings, passions, a stormy nature, agitated behaviour, ambitions, selfishness, expansionist tendencies, a desire to acquire, retain and develop such acquisitions even to the detriment of one's long term spiritual welfare and even if such actions cause pain to others. All these pertain to this materialistic world. Such qualities give worldly fame and prosperity. If these qualities are judiciously mixed with the Satwic qualities, then they provide the person the better of the two worlds, both in terms of worldly fame as well as spiritual well being.

The Vasanas that have the Rajsic Guna or quality dominant in them can be compared to dust on a mirror. In this case some dusting and rubbing is needed to clean the mirror; a greater effort is needed as compared to the case with Satwic quality.

(c) The third quality is called the *Tama Guna* and is the meanest and the basest of the three Gunas. It is a demeaning quality in a creature that leads to his downfall and perpetual entanglement with things that are considered improper and unethical. It creates an inclination for committing all sorts of sins, misdeeds and demeanours. It leads the creature towards negativity and inspires him to acquire negative qualities such as various vices, evils, sins, perversions etc. It makes him inclined to be greedy, rapacious, haughty,

arrogant, lustful, intoxicated, vile and wild to the extreme. Such a creature with a predominance of Tama Guna has utter disregard for propriety, noble virtues and ethics, for righteousness and morality.

In brief, it is the most degrading, denigrating and contemptible of the three characteristics in a person, and leads to such behaviour which is utterly immoral, denigrating and depraved, marked by grossness, crassness and recklessness. It therefore leads to his downfall, ignominy and ruin as well as ignorance, delusions, gloom, inertia, anger, frustration etc.

The Tamsic Guna or quality is like the embryonic membrane that covers the foetus in the womb. They cannot be removed easily and require great diligence, effort, persistence, dedication and careful handling requiring time and patience. It is the basest and the lowliest of the three characteristics, and the worst type to possess.

The Vasanas that have the Tama Guna in dominance are regarded as the ‘bad Vasanas’ or better still the ‘worst type of Vasana’ that any individual can have.

The varying quantity and intensity of these three in any given individual would decide his specific character and how he is inclined to deal with the world and a given circumstance. The various permutations and combinations of these three qualities create a particular nature of an individual, giving him his individuality and his special personality which are unique to him; they determine his temperament, behaviour, thought process, et al. Two individuals having the same external form of the gross body might look very much alike but they vary immensely in their nature, habit, temperaments, inclinations, behaviour, thinking, outlook, the way they act and do their deeds, the way they tackle the problems of life, the level of their wisdom and intelligence, their personality and their general way of living.

This is also the reason why it is believed that a creature has to roam in 84 Lakh wombs or forms of life; it is only a metaphor—it does not mean an actual and countable specific number of births that the creatures have to take, but only symbolise the huge possibilities of individual characteristics that are determined by the differing ratios of these three Gunas, and the immense number of individuals that exhibit these characteristics in this creation.

The three Gunas that determine the individual character of the creature, that determine his ‘individuality’ as compared to the general character of the group to which that individual belongs, are like the isotopes in chemistry. The isotope refers to the phenomenon wherein one of two or more atoms of the same chemical element that contain the same number of protons but different numbers of neutrons in their nuclei and therefore have the same atomic number and chemical properties but different mass numbers and physical properties. For example, two brothers have the same genes and the same inheritance, but the presence of the three Gunas in different ratios between them changes their personality and thought processes. One may be a highly righteous man while the other might be just the opposite. Their parents are the same, their upbringing is the same, they have attended the same school and ate the same food, but there is a deep chasm when it comes to their character as individuals.

Since each individual is like an independent piece of mosaic that completes the entire picture in conjunction with other such pieces, this individual creature’s nature and character helps to determine the overall shape of the creation. These Gunas keep the creation in a state of constant change, because numerous creatures die every moment and new ones are born. The Supreme Being has to be constantly on the alert because of this flux.

The various permutations and combinations of these three qualities create a particular ‘nature’ of an individual giving him his individuality and his special characters which are unique to him; they determine his temperament, behaviour, thought process et al. Two

individuals having the same external form of the gross body—e.g. two men—might look very much alike but they vary immensely in their nature, habit, behaviour, thinking, outlook, action and deeds, wisdom and way of living. This is what is meant when it said that a creature has to roam in 84 Lakh wombs or forms of life; it is only a metaphor—it does not mean an actual, countable specific number that there are actually and physically 84 Lakh types of bodies of living beings; it only symbolically refers to the huge possibilities that are possible with these three ‘Gunas’ and their different combinations that can imaginably produce a myriad variety of creation that can be created with these three basic qualities and their various sub classes of qualities.

The proportion of the three Gunas decides the nature, natural temperament, tendencies, habits and inclination of the creatures. For example, a person with a greater proportion of ‘Satvic’ (noble) characteristic will be considered nobler than a man with a greater proportion of ‘Rajasic’ or ‘Tamasic’ qualities. So we can say that sages, seers, prophets, scholars and generally enlightened persons have a high degree of ‘Satvic’ qualities in them; kings and householders who live a noble life are example of those with higher amount of ‘Rajasic’ quality in them; while sinners, killers, drunks, rowdy elements, cheats etc. are those people with higher ‘Tamasic’ quality in them. These Gunas have direct bearing on the personality of a man.

The Naradparivrajak Upanishad of the Atharva Veda, in its Canto 3, verse no. 77, says that these three Gunas are the basic Dhatus (elements) in creation.

The Yogshikha Upanishad of Krishna Yajur Veda, Canto 1, verse no. 116 elucidates how these three Gunas are like the three Granthis (knots) of the body as far as the ascetic is concerned.

The Shwetashwatar Upanishad of Krishna Yajur Veda, in its Canto 4, verse no. 10 describes the relationship between Prakriti, Maya and Gunas in a very succinct manner.

How the three Gunas affect the man’s character have been very precisely and expressly narrated in Shaarirako-panishad of Krishna Yajur Veda in its verse nos. 7-13.

How the three Gunas were used by Brahm to create this world has been beautifully described in Paingalo-panishad, 1/7 and 2/3. Canto 2, verse no. 3 describes how Sata and Raja were used, while Canto 1, verse no. 7 narrates the use of Tama.

The concept of Gunas affecting the Atma has been elaborately dealt with in various Upanishads, for example the Maitrayanyu Upanishad, 1/11, 2/5, 3/5, etc. of the Sam Veda tradition.

²When Maya is associated with the three Gunas, it is called ‘Trigunmayi Maya’—or the powers of delusions that are calibrated by the influence of the above three Gunas.

Now let us examine this concept of ‘Trigunmayi Maya’ in brief.

Maya is a word which has two parts, Ma + Ya. The first half means a ‘mother; a progenitor; something that creates’, while the other half refers to the ‘notion of doubt, of either this or that; the notion marked by uncertainty’. The word ‘Ma’ also means ‘to measure, mark off, by any standard; to show, to exhibit, to display; to infer, to conclude; to be formed, built, made of’. Therefore, the composite word Maya refers to a situation which harbours or creates uncertainties, where it is uncertain whether what is said or understood or seen or witnessed or experienced is actually the truth or not. It is virtually the ‘mother of all confusions, doubts and perplexities’. It therefore refers to something or some situation which creates or produces perplexities, doubts and confusions, something that is not real; that which is deluding, illusionary, deceptive, mirage-like and deceitful, and is caused by the ignorance about its truth and reality; something that has no substance or pith; displays no certainty and leads to wrong inference. The term Maya is used to define this entire complex phenomenon at once. Hence, Maya is a synonym used for all that is deceptive, faulty, false, deluding, ignorance-based, illusionary, imposturing, deceitful, invisible and super-natural in the sense that it defies all logic and

understanding; all that which has no reality or substance inspite of appearing to be for real; all that is hollow and lacks gravity though appearing to be solid and dense. It creates hallucinations in a creature's mind leading him to believe that what he sees is the truth. It is the deluding and magical powers of the supreme transcendental Lord that hides the reality and creates an imaginary world of deceptions and misconceptions.

Maya is the indescribable and inconceivable cosmic dynamic power that Brahm employs to create delusions.

Maya has three basic constituent qualities. Hence it is called Trigunmayi (त्रिगुणमयि), i.e. one which has the three Gunas or qualities. These three Gunas or qualities are— Sata, Raja and Tama. 'Sata' is the most auspicious, virtuous and noblest quality in a man and raises him to a high moral and spiritual pedestal. It marks predominance of righteousness and the highest standards of spirituals and mental evolvement leading to high thoughts, noble actions and righteous behaviour. 'Raja' is the medium quality in a person, and it is marked by worldly passions, desires, yearnings and greed. It makes a man more worldly than spiritual. 'Tama' is the third and most lowly of the three qualities and is used has a synonym for darkness and evil. Obviously, 'Tama' means ignorance, delusions and all the forces or qualities that are evil, mean, lowly, miserly, wicked and base. They pull down a man from high pedestal and virtually dump him in the dust yard of creation to rust and decay.

These three qualities together, in various permutations and combinations, decide the innate nature of a man. The greater presence of 'Sata' makes a man nobler as compared to a high ratio of 'Tama' which makes him wicked, pervert and evil. Various proportions of these qualities will therefore produce innumerable varieties of creatures having different temperaments, thought processes, behaviours, demeanors and mental setup in this world.

When a man understands any 'Truth' after rigorously examining the 'truthfulness' of that truth, when he has established the veracity of facts, he believes in it more firmly and more convincingly. No matter what other people tell him about the truth being not the correct or the whole truth, he would not listen to them, simply because he has verified the facts for himself, he has witnessed the truth himself, he has logically eliminated all falsehoods to deduce that what he knows is the 'truthful Truth'. His Truth is based on rigid and solid foundation; he is unwavering and steady in it. If he is steadfast and convinced in his knowledge, no matter how much ignorance and delusions (Maya) try to push him away from the absolute 'Truth', he will remain steadfast and unwavering in it. There will be no doubts and confusions in his mind.

The basic idea here is that Maya is like a transparent coloured sheet which covers the supreme 'truth' in the creation. Since it is transparent, it assumes the attributes of the 'truth' that it covers, because for all practical purposes an ordinary man is unable to see that veil because of its transparency. But at the same time, being tinged by different Gunas, the view of the 'truth' as seen through the veil of Maya gets tainted or distorted consonantly. This is a simple way of understanding what is called 'illusion and Maya vis-à-vis the Truth and Reality'. Maya nevertheless hides the truthfulness of the Truth, and instead lends its own attributes and characteristics to that Truth known as the 'Nirgun Brahm' by the Upanishads when the latter is observed through this veil, while at the same time assuming the glorious attributes of Brahm itself. So ignorant fools think that the Maya is the real thing, whereas they are actually seeing the 'veiled truth' as observed through this covering of Maya, because the actual 'truth' is hidden from view by this transparent sheet which has lend it its own colour and hue to it. As a result, that Nirgun appears to have some attributes, and it thereby becomes 'Sagun', or the one with attributes and characteristics, by the interference of Maya.

The Nrisingh Purvatapini Upanishad of the Atharva Veda tradition, in its Canto 3, verse no. 2-3 describes Maya and says that it is the creator, the sustainer and the concluder of creation.

The Rudra Hridaya Upanishad of Krishna Yajur Veda, verse no. 49 describes why it is important to overcome Maya.

The Saraswati Rahasya Upanishad of the Krishna Yajur Veda, in its verse nos. 47-49, 52-54, 56-57 describe what Maya actually is, how it creates this world and hides the ‘truth’ known as consciousness, and goes on to describe the two important types of Shaktis or dynamic powers of Maya—one called the ‘Vikshep Shakti’ and the other called the ‘Aavaran Shakti’.

Maya has three names—viz. (a) Maha Maya—or the great powers exhibited by Brahm at the cosmic level. This Maya is the progenitor of all other types of Mayas which keep the individual creature trapped in their net. The Maha Maya is the virtual mistress of all the delusions and misconceptions and their attendant ignorance that keep all the creatures of this creation enthralled by their deceptive charm. (b) Yog Maya—this is the stupendous magical powers created by the union of the supreme authority of creation known as Brahm, and the mystical and esoteric powers that delusions and hallucinations can create for the creature. (c) Maya Shakti—this is the ‘shakti’ or power and authority displayed by Maya in association with Brahm from whom it acquires its stupendous energy and powers.

The Sarvasaaro-panishad, verse no. 15 of Krishna Yajur Veda tradition, and the Mantriko-panishad of the Shukla Yajur Veda tradition, verse no. 3-8, describes Maya in substantial detail.

Why Maya created this world and its effect on it has been beautifully described in Paingalo-panishad of Shukla Yajur Veda tradition, in its Canto 1, verse no. 12.

The stupendous powers of Maya have been called its ‘Shakti’. This concept has been described in Yogshikha Upanishad of Krishna Yajur Veda, Canto 6, verse no. 48. This Maya is so powerful that it misleads even the Gods as stated in Panch Brahm Upanishad of Krishna Yajur Veda tradition, in its verse no. 24.

The Kathrudra Upanishad of Krishna Yajur Veda tradition, verse no. 43 describes how Maya was created by the Supreme Being and how it is kept under tight leash by him. Sage Veda Vyas’ Adhyatma Ramayan, in its Lanka Kanda, canto 14, verse no.28-29 describes the relationship between Maya and Brahm, albeit in the context of Lord Ram.

The mysterious net of delusions that keeps the creature trapped in its snare is called Maya Jaal. The word ‘Maya’ briefly means delusions and ignorance, and ‘Jaal’ means a net, a web, a snare, a trap, a magical spell’.

The Tejobindu Upanishad of Krishna Yajur Veda, in its Canto 5, verse no. 33 describes this Maya Jaal.

The Tripadvibhut Maha-Naryan Upanishad of the Atharva Veda, Canto 3, paragraph no. 16 cites a very fine illustration to explain how ‘Maha Maya’ or the Great Delusion affects Brahm.

The fact that Maya is under the overall control of Ishwar, the Lord of creation, inspite of being all-powerful has been emphasized in the Tripadvibhut Maha Narayan Upanishad of the Atharva Veda tradition, Canto 4, paragraph no. 10.]

इदं सर्वात्मकं यन्त्रं प्रागुक्तमृषिसेवितम् । सेवकानां मोक्षकरमायुरारोग्यवर्धनम् ॥६५॥

idaṃ sarvātmakaṃ yantraṃ prāguktamṛṣisevitam /

sevakānām mokṣakaramāyurārogyavardhanam // 65//

यह राम का यन्त्र सर्वदेव पूज्यात्मक है— अर्थात् सभी प्रधान देवता बीज रूप में इसमें मौजूद हैं। इसका उपदेश प्राचीन आचार्यों ने किया है तथा ऋषियों ने भी इसका सेवन करके मोक्ष प्राप्त किया है। यह मोक्ष देता है एवं आयु तथा आरोग्य में वृद्धि करता है (६५)।

65. [Verse nos. 65-67 describe the greatness and effectiveness of the worship instrument of Lord Ram.]

This Lord Ram's Talisman Yantra or a magical charm instrument/apparatus is worthy of worship by all as it is a representative of all the senior and chief Gods, because all of them are represented by their respective Beej Mantras (literally the 'seed or root letter' that is like a unique formula specific to each God).

[That is, by worshipping this single instrument, all the Gods are deemed to be worshipped along with the chief deity which is Lord Ram.]

It has been preached and prescribed by ancient erudite sages, and worshipped (used) by other great sages and seers who followed their example.

It bestows emancipation and salvation, a long life, and a healthy and disease free body to the spiritual seeker/aspirant (mokṣakaramāyurārogyavardhanam) (65).

अपुत्रिणां पुत्रं च बहुना किमनेन वै । प्राप्नुवन्ति क्षणात्सम्यगत्र धर्मादिकानपि ॥६६॥

aputrāṇām putradam ca bahunā kimanena vai /

prāpnuvanti kṣaṇātsamyagatra dharmādikānapi // 66//

यह पुत्रहीनों को पुत्र प्राप्ति कराता है। ज्यादा क्या कहना, इस मन्त्र के सेवन से मनुष्य से सब कुछ शीघ्र पा जाता है। इसका आश्रय लेकर उपासक धर्म, ज्ञान, वैराग्य एवं ऐश्वर्य सब पा लेता है (६६)।

66. Not only this, but this Mantra bestows sons to those who don't have one (and wish to have a son).

What more can be said about this Mantra than the fact that by using it a man can attain/accomplish everything very soon. By taking its refuge (i.e. using it as a means to achieve one's aims), a seeker/aspirant can successfully accomplish Dharma (acquire the great virtues of goodness, noble thoughts, virtuousness, auspiciousness and righteousness), Gyan (the virtues of wisdom, enlightenment, erudition and truthful knowledge about the reality), Vairagya (the virtues of renunciation, detachment and dispassion) and Aishwarya (the virtues of fame, glory, renown, majesty, powers, honour and respect) in this world (66).

[Note—(a) There is an Upanishad called 'Akshamaliko-panishad' belonging to the Rig Veda tradition that elucidates in great detail about the symbolism of the various alphabets and syllables as well as their consecration in the beads used as a prayer rosary.

This Upanishad is included in this author's anthology of Rig Veda Upanishads which has been published independently.]

इदं रहस्यं परममीश्वरेणापि दुर्गमम् । इदं यन्त्रं समाख्यातं न देयं प्राकृते जने ॥६७॥
इति श्रीरामतापिनीये चतुर्थोपनिषत् समाप्तः ॥४॥

idaṃ rahasyaṃ paramamīśvareṇāpi durgamam /
idaṃ yantraṃ samākhyātaṃ na deyaṃ prākṛte jane // 67// iti//

iti rāmapūrvatāpinyupaniṣadi caturthopaniṣat //4//

यह अत्यन्त गोपनीय रहस्य है। यह यन्त्र बिना उपदेश के परम सामर्थ्यशाली पुरुष के लिए भी दुर्गम है। प्राकृतजनों को इसका उपदेश नहीं देना चाहिए (६७)।

श्रीरामपूर्वतापिनीयोपनिषद् का चतुर्थ सर्ग समाप्त हुआ।

67. This Talisman Yantra or magical instrument used for worship of Lord Ram, with its various esoteric seed or Beej Mantras and the mystical methods of its use, are a closely guarded secret (i.e. it is not accessible to a layman or an uninitiated person). Without proper guidance, even the most erudite and intelligent person cannot understand or use it.

Worldly people (i.e. those who are engrossed in pursuing this materialistic world) are not worthy (entitled) to be instructed on its construction, use and potential powers. [This is because they won't believe in its potentials and mystical powers, and become skeptical instead. They would ridicule it as part of black-magic ritual which is devoid of sense. Besides it, these instruments are as dangerous as they are beneficial even as any student of science knows that wrong chemicals mixed in a chemistry lab might prove to be most hazardous, if not fatal. So, any misstep or other error committed even inadvertently might result in potential backfiring of the powers of the Talisman instruments. Instead of being of any good, they might do more harm. That is why it is described as a secret knowledge that is inaccessible to all, and should not be used without proper guidance.] (66).

Thus ends Canto 4 of Ram Purva Tapini Upanishad.

*__*__*__*

अध्याय— १, सर्ग— ५

पञ्चमोपनिषद्

पूजा की सविस्तार विधि

Chapter-1, Canto-5

The details of Sri Ram's worship using the instruments

ॐ_भूतादिकं शोधयेद्द्वारपूजां कृत्वा पद्माद्यासनस्थः प्रसन्नः ।

अर्चाविधावस्य पीठाधरोध्वपार्श्वार्चनं मध्यपद्मार्चनं च ॥ १ ॥

om bhūtādikaṃ śodhayeddvārapūjāṃkṛtvā padmādyāsanasthaḥ prasannaḥ /
arcāvidhāvasya pīṭhādhārordhvapārśvārcanaṃ madhyapadmārcanaṃ ca // 1//

साधक सर्वप्रथम द्वारा पूजा करे। फिर पद्मासन से बैठे। इसके बाद पञ्चभूत आदि की शुद्धि करे। (प्राण प्रतिष्ठा एवं मातृकान्यसका पञ्चभूत शुद्धि का लक्षण है।) श्रीराम के यंत्र के पूजन में सिंहासन पीठ के अधोभाग (नीचे के भाग), ऊर्ध्व भाग (ऊपर का भाग) एवं पार्श्व भाग (दोनों तरफ) में देवपूजन करने का विधान है। पीठ के ऊपर मध्य भाग में जो आठ दल का कमल है, उसका भी पूजन करे। (यह राम यंत्र की पहली और दूरी कमलों की पंक्तियाँ हैं।) (१)

[नोट : (१) द्वार पूजा की विधि :— आचार्य स्नान करके संध्या वंदन आदि नित्य नियम करके, वस्त्र और माला आदि से अलंकृत हो पूजन करने के लिए मौन भाव से यज्ञ मण्डप में पदार्पण करे। वह आचमन करके पूजा के लिए अर्घ्य बनाकर रख ले। फिर मंत्र युक्त जल से द्वार का अभिषेक करके उसका पूजन आरम्भ करे। द्वार के ऊपरी भाग में गूलर की लकड़ी हो; उसमें विघ्ना, लक्ष्मी तथा सरस्वती का आह्वान पूजन करे। (मंत्र इस प्रकार क्रमशः हैं— विं विघ्नाय नमः, लं लक्ष्म्यै नमः, सं सरस्वत्यै नमः)। इसके बाद द्वार के दक्षिण शाखा में विघ्न का और बांयी शाखा में क्षेत्रपाल का पूजन करे। इन दोनों के बगल में क्रमशः गंगा—यमुना का फूल और जल से पूजन करे— दक्षिण द्वार में गंगा का और बांये द्वार में यमुना का पूजन करना उचित है। तत्पश्चात् द्वारा के निचले भाग में देहली पर ‘अस्त्राय फट्’ का उच्चारण करते हुए अस्त्र—शस्त्र की पूजा करे। यही क्रम हर द्वार की पूजा में करे। (२) पद्मासन में बैठने की विधि :— बांयी जांघ पर दहिना चरण रखे और दांयी जांघ पर बांया चरण रखे। पीठ सीधी हो। भगवान् की पूजा करने के लिए दोनों हाथ खाली रखना जरूरी है। (३) भूत—शुद्धि :— (क) अपने शरीर में पैरों से लेकर घुटनों तक का भाग पृथ्वी का स्थान माना जाता है। यह स्थान चौकोर, वज्र के चिन्ह से युक्त और पीत वर्ण है। इसका बीज मंत्र ‘लं’ है। (ख) घुटनों से लेकर नाभि तक के भाग को जल का स्थान मानकर यह विचार करे कि इसका आकृति अर्धचन्द्र के समान और शुक्ल वर्ण है। इसमें कमल का चिन्ह है। इसका बीज मंत्र ‘वं’ है। (ग) नाभि से लेकर कण्ठ तक के भाग को अग्नि मण्डल समझे। यह त्रिकोण

आकार का है, वर्ण लाल है, इसमें स्वास्तिक का चिन्ह है और 'र' बीज मंत्र है। (घ) कण्ठ से ऊपर भौहों के मध्य तक का भाग वायु मण्डल है। है, इसमें स्वास्तिक का चिन्ह है और 'र' बीज मंत्र है। (घ) कण्ठ से ऊपर भौहों के मध्य तक का भाग वायु मण्डल है। इसकी आकृति षट्कोण है, वर्ण कृष्ण है, इसमें ६ बिन्दु चिह्नित है और इसका बीज मंत्र 'यं' है। (ङ) भौहों के मध्य से लेकर मस्तिष्क के बीच तक का भाग आकाश मण्डल है। इसकी आकृति गोल, रंग धुएं के समान, ध्वज का चिन्ह और इसका बीज मंत्र 'हं' है। इस प्रकार चिन्तन करते हुए इन पाँचों भूतों को निम्न क्रम से लय करे— पृथ्वी को जल में, जल को अग्नि में, अग्नि को वायु में, वायु को आकाश में तथा आकाश को अव्यक्त प्रकृति में लय करे। यह प्रकृति ही परमब्रह्म का रूप है, यह माया भी कहलाती है। इस माया को परमात्मा में लय करे। इस प्रकार समस्त देह के प्रपञ्चों को परमात्मा में लय करके परमात्मा स्वरूप हो जाये— यानि कि अपने में परमात्मा में कोई भिन्नता न देखे। इस प्रकार की भावना को ही भूत—शुद्धि कहा गया है। (४) प्राण—प्रतिष्ठा :— प्राण—प्रतिष्ठा करते समय यह भावना करनी चाहिए कि भगवत् विग्रह में प्राण संचार हो रहा है एवं जीवात्मा रूप से भगवान् स्वयं विराजमान हो रहे हैं। इसके लिए भगवान् की प्रतिमा अथवा यंत्र पर हाथ रखकर मंत्रों का उच्चारण करे।]

[The details of Lord Ram's worship using the 'Yantra' is being described in this Canto.]

1. The worshipper should first worship the honourable deities at the gate¹ of the place where the worship instrument is kept for formal worship. In practice it means that the deities are offered worship at the symbolic gates marked on the four sides (north, east, south and west) of the Bhupur Yantra. [For the Bhupur, please refer Canto 4, verse nos. 52-56.]

Then he should sit comfortably with a cheerful mind in the 'Padmaasan' posture. [This is the Lotus posture of sitting while doing rituals or meditation².]

To begin with, the five basic elements called 'Bhuts' (i.e. earth, water, fire, wind and space), which together constitute the body of the worshipper, should be symbolically purified so that it is ready to worship the Lord. In terms of metaphysics, it implies the merger of all the five elements of Nature with the supreme Brahm from where they had emerged so as to establish oneness between the individual creature (i.e. the worshipper) and the Supreme Being who is being worshipped. [After all, the main object of worship of the Lord is to obtain Mukti, or spiritual liberation and deliverance of the worshipper, and this objective is made possible only when the five independent elements are thoroughly cleansed of their worldly taints that act as encumbrances for them.] This is called 'Bhut Shuddhi'—literally meaning 'cleaning of the elements'³.

Then the 'Ram Yantra' (worship instrument) should be consecrated and infused with divine mystical powers so as to activate all the dynamism inherent in the various Beej Mantras of various Gods representing the different forces of creation which are used to construct the Yantra. Thus, the worship instrument energized with dynamic mystical powers when properly consecrated and activated. This process is known as 'Pran

Pratistha⁴—literally meaning ‘establishing of life and injecting of vitality and mystical powers in the instrument’.

This is done along with the ritual called ‘Maatrikaa Nyas⁵’.

It should be carefully noted that the concerned Gods should be worshipped in all the four sides of the seat or dais where the ‘Ram Yantra’ (instrument) is being worshipped—i.e. in the front, behind, the sides etc.

The eight-petal Lotus that is marked in the central part of the Yantra is also worshipped simultaneously. [The eight petal Lotus is described in Canto 4, verse no. 44-46.] (1).

[Note—¹The *Dwar Pooja* is to be done when a worshipper embarks upon the formal form of worship of the Pooja Yantra or worship instrument that is placed on the altar in the center of the pavilion constructed for such worship rituals. It also indicates the offering of worship to the deities who are invoked for the purpose of affording their protection to the ritual and ensuring its completion without any hindrance. This process of Gate-Worship called the ‘Dwar-Pooja’ is as follows—the seeker/aspirant/worshipper should finish his ritualistic purification bath, wear clean clothes and garlands, and then he should silently and with due devotion enter the pavilion for worship of ‘Ram Yantra’ through the gate. There he should sip some water and keep offerings ready for worship. Then the Mantra-sanctified water should be symbolically poured (i.e. a few spoons should be sprinkled) on the gates. The horizontal lintel at the top of the gate should be made up of the ‘wild fig tree’ called Gular (*ficus glomerata*).

The Mantras that are to be used to invoke the blessings of these four divine entities are also mentioned in verse no. 3. This verse says that the name of these four deities are used in the fourth case of the Sanskrit grammar, and to it is then prefixed by their unique Beej Mantra and suffixed by the word ‘Namaha’ to signify that the worshipper is respectfully bowing before the concerned deity as a mark of great respect. To make the Mantra complete, give it proper sanctity and infuse divine powers in it, the Beej Mantra for Brahm, which is OM, is prefixed to the Mantra. It is to be noted that the Beej Mantra of any God is made by using the first alphabet of the concerned God’s name, and adding a ‘dot’ on its top. This ‘dot’ in the Sanskrit language is equivalent to the sound ‘m’ as in mum, or sometimes also pronounced as ‘n’ followed by a silent ‘g’ as in rung.

The Beej Mantra thus formed of these four deities are the following—for Vighesh it is ‘Viṃ’, for Durga it is ‘Duṃ’, for Vaani (representing Goddess Saraswati) it is ‘Vāṃ’, and for Kehatrapaal it is ‘Kṣhaṃ’. When the Beej Mantra ‘OM’ standing for Brahm is added as a prefix to these unique Beej Mantras of these four deities, and then to it is added their names, followed by the word for submission and bowing, which is Namaha, we have the following four Mantras—

(i) For Lord Vignesh it is ‘oṃ viṃ vighnāya namaḥ’ which means ‘Salutations to the supreme Brahm (or OM Salutations)! I bow most reverentially before Lord Vignesh and seek his blessings.’

(ii) For Kshetrapaal it is ‘oṃ kṣhaṃ kṣētrpālāya namaḥ’ which means ‘Salutations to the supreme Brahm (or OM Salutations)! I bow most reverentially before the Kshetrapaal and seek his blessings.’

(iii) For Goddess Durga it is ‘oṃ duṃ durgāya namaḥ’ which means ‘Salutations to the supreme Brahm (or OM Salutations)! I bow most reverentially before Goddess Durga and seek her blessings.’

And (iv) for Vaani it is ‘oṃ vāṃ vāṇyai namaḥ’ which means ‘Salutations to the supreme Brahm (or OM Salutations)! I bow most reverentially before Vaani (as a personification or revelation of Goddess Saraswati), and seek its blessings.’

These four Mantras are used to worship and invoke the blessings of their respective deities in the following manner—Lord Vignesh (Ganesh) is worshipped on the right side of the gate and the Kshetrapaals on the left of the gate. On the top of the gate, i.e. in the lintel, Goddesses Durga and Saraswati are worshipped with their respective Mantras.

The holy river Ganges should be worshipped next to Lord Vighna in the right side of the gate, while the river Yamuna should be worshipped next to the Kshetrapaal in the east side of the gate with flowers and water offerings.

Then on the steps of the gate or on the threshold, the weapons should be worshipped with the Mantra ‘astrāya phat’. [Astra = weapon; Phat = one that pierces, ruptures, tears apart.]

The process should be repeated on all the four gates/doorways of the pavilion.

It ought to be noted carefully here that these ‘gates’ provide access to the altar where the worship Yantra is placed.

²The posture for sitting in the *Padmasan* (literally, like a lotus; the word Padma means a lotus) is described in the Trishikhi Brahmin Upanishad of Shukla Yajur Veda tradition, in its Canto 2, verse no. 39. To sit cross-legged so that the upper part of the feet (i.e. the opposite side of the sole) along with the toes of one leg is placed on the thigh of the opposite leg (i.e. left toes on the right thigh, and right toes on the left thigh), is called Padmasan. [The soles would be pointing outwards while resting on the thighs and the body would be held erect—i.e. the spine, neck and head would be in a straight line. The hands, with palms facing upwards and resting one on the top of the other, are placed on the folded legs in front of and below the navel. The chin is drawn in and held tightly near the base of the Adam’s apple at the pit of the throat. This sitting posture is said to dispel/ameliorate all diseases and counter or antidote all poisons. That is, this sitting posture is very beneficial for the body]

According to the Yog Kundalini Upanishad of Krishna Yajur Veda, in its Canto 1, verse no. 5, the Padmasan is basically to sit in an erect position, cross-legged, so that the sole of one foot rests, facing upwards, on the thigh of the opposite leg. This posture of meditation helps one to overcome all sins and their evil effects.

³The *Bhut Suddhi* is the formal purification of the five Bhuts (the fundamental elements in creation). It essentially consists of imagining that the body consists of the five basic elements, viz. earth, water, fire/energy, air/wind, and space/sky, and then first merging them all, one by one, into one single entity, and finally into super consciousness which is synonymous with the supreme transcendental Brahm. This process purifies the body as it does away with its grossness and transforms it into an entity that assumes subtlety associated with the pure consciousness.

The process is as follows—(a) Imagine that the body from the toe to the knees consist of the ‘earth element’, is square in shape, has the mark of the Vajra (goad), and is yellow in colour. It is marked by the seed/root syllable or Beej Mantra ‘laṁ’. (b) The part of the body from the knees to the navel consist of the ‘water’ element, is shaped like a crescent moon, has the mark of the lotus, and is white coloured. It is marked by the seed/root syllable or Beej Mantra ‘vaṁ’. (c) The part of the body from the navel till the throat (Adam’s apple) consists of the ‘fire’ element which is triangular in shape, has the sign of ‘Swastika’ (Ó), and is red coloured. It is marked by the seed/root syllable or Beej Mantra ‘ruṁ’. (d) The part of the body from the throat till the root of the nose and the middle of the eyebrows consists of the ‘wind’ element, is hexagonal in shape, dark in colour, and has 6 dots outlining the six points of the hexagon. It is marked by the seed/root syllable or Beej Mantra ‘yaṁ’. (e) The part of the body from the root of the nose to the centre of the skull is the ‘space/sky’ element, is circular in shape, its colour is grey like smoke/fog, and

it is marked by a flag/standard. The seed/root syllable or Beej Mantra ‘haṁ’ is marked in it.

All these five elements should be merged with one another in a sequential form, beginning from the earth at the bottom of the body and going right up to the cranium where the sky element is located. In other words, the earth is made to submerge its self into the water element, the water into the fire element, the fire into the wind element, the wind into the sky or space element, and finally the sky/space element is freed from its confinement inside the skull to assume its original form as the vast, infinite, measureless and endless cosmos called the Prakriti or Nature in its macrocosmic dimensions. This Nature is without any specific attributes and is all-pervading and all-encompassing.

This Prakriti is also known as Maya which is the delusion-creating powers of Brahm, the supreme Consciousness. So, in the final step of purification, it is obligatory to remove this Maya altogether as it is the primary cause of the erroneous notion that the pure consciousness that is the true ‘self of all living beings is the gross body consisting of elements of varying degrees of grossness, and that this body lives in a world which also consists of elements in varying degrees of grossness. Therefore, truthful cleansing would be a thorough rinsing of the inner-self so that all forms of delusions and misconception are removed.

When both the Maya (delusions and their attendant misconceptions and hallucinations) and the Prakriti (a person’s natural habits, inclinations and temperaments) are eliminated, the worshipper is freed from all of their tainting affects. This results in his ability to relate himself with his truthful and immaculate form as the ‘pure consciousness’ rather than the gross body as well as the gross world consisting of the five elements in their varying degrees of grossness. In other words, the ‘self’ of the individual merges with the ‘cosmic Self’ or the cosmic Consciousness of creation known as Brahm. This is complete cleansing of the worshipper as it is only possible when all Maya and its negative affects are done away with. Mere physical washing of the gross body by taking ritualistic baths in rivers that are visibly polluted or by any other means can never truly clean the soul sufficiently enough so that it is prepared to receive the guest-of-honour in the form of Brahm, the Supreme Being!

In this way, the seeker/aspirant/worshipper should meditate for some time and imagine that he has merged himself, i.e. his Atma or soul, with the supreme Soul called the Parmatma so as to become inseparable from the latter. This Parmatma is no one but the cosmic Consciousness known as the supreme Brahm.

Then, after recovering from deep concentration and meditative trance, he should imagine that his body is being recreated from that supreme Brahm by following the reverse sequence of events. This newly created body will have been purged in a symbolic way of all the sins and faults which were present in the worshipper’s earlier body. Theoretically, it is like taking a new birth with a detoxified and purified body. The worshipper becomes a different person from his earlier self, and he then becomes eligible to worship Lord Ram using the divine Ram Yantra. The reverse sequence of events is as follows—the supreme soul—the world/Maya—space/sky—wind/fire—water—earth. Hence, the body has been purged and catheterized of all earlier impurities, and has now become worthy to worship the Lord who is immaculate, holy and divine.

The all-pervading, omniscient, omnipotent, attribute-less, almighty, all-encompassing and auspicious supreme Soul is present as the seeker’s or worshipper’s Atma in his own body. This process is deemed to be the best way for the symbolic purification of body that is needed to offer worship to the Supreme Being who cannot be approached with a polluted and dirty self.

The importance to thoroughly cleanse oneself before approaching the Lord is simple to understand even in the modern context—can anyone ever imagine that he would

present himself in the royal court of a king, or in the front of the president of a sovereign country while he is dirty, stinking, shabbily dressed and in a general unkempt condition?

Another way of doing Bhut Shuddhi is as follows—The worshipper meditates upon his subtle heart as being in the form of a blooming lotus flower which has attained its maturity by being nourished and aided by the ethereal Mantra ‘OM’ representing Pranav or the supreme Brahm, the cosmic Consciousness.

Dharma (the virtues of righteousness, probity, propriety and nobility) is its metaphoric root, and Gyan (truthful knowledge, wisdom, erudition, sagacity and enlightenment) is its stem. Vairagya (the grand virtue of renunciation and dispassion towards this material world and its charms) is its symbolic thallus.

The eight petals of this divine Lotus are represented by the eight Siddhis or mystical achievements that bestow the worshipper with supernatural powers. [These eight Siddhis are Anima, Garima, Praapti, Laghima, Mahima, Parakramaya, Ishwatya and Vashitwa. Refer note of verse no. 8 of Canto 4.]

The Atma or soul (the pure consciousness) dwells in the center of this divine Lotus. This Atma is self-illuminated and incandescent. It effuses a glorious light like the filament of the lighted lamp. Meditating and contemplating upon the Atma in the aforesaid manner, the spiritual aspirant should pull up the Pran, the vital winds and the life consciousness, from the lower ends of the body, up through the Sushmuna Naadi (the central nerve passing through the spinal cord) and upto the point of the Brahm randhra, which is a hair-like slit on the skull (cranium). At this point of time, the worshipper experiences supreme ecstasy and bliss that are the hallmark of Brahm. He feels oneness with the supreme Consciousness. He then realises the truth of the statement ‘So-a-ham’—‘that essence is I/me’.

This is the method of Yoga whereby a union between the individual and the cosmic Consciousness is established by eliminating the grossness of the various Bhuts that come in the way of this union. It is, in other words, cleansing of the soul from the tainting affects of the various Bhuts.

The worshipper visualizes that all the accumulated sins and misdeeds of all his previous lives have assumed the form of a Purush or a man with a gross body. Killing of a Brahmin is the head of this imaginary man, stealing of gold or anything else are his two arms, drinking wine and getting intoxicated is his heart, having extra-marital affairs, especially with his teacher’s wife, is this man’s hips and genitals, association with all sorts of sins and misdemeanors are his two legs, and all the rest of the sins and misdeeds, small and big, are like the hairs on the body of this man who is sin personified. This imaginary man has red coloured eyes, beard and hair. The complexion of his body is dark or black. He holds a sword and a shield in his hands.

The worshipper should imagine that such a fearful man who is an image of horrendous sins is present inside his own body in the right side of his abdomen. By employing various techniques of Yoga, such as doing Pranayam (breath control exercises) complete with its three phases of Kumbhak, Rechak and Purak aided by meditating upon the Beej Mantras of the wind element (which is ‘Yam/Yang’), he should imagine that this sinful image of the man is being dehydrated with the internal heat generated by Yoga, and gradually becomes emaciated, dried and withered.

Then this dried-up body of the sinful man should be burnt and reduced to ashes by meditating upon the fire element and symbolically igniting it by using its Beej Mantra—which is ‘Raam or Rung’.

Then the aspirant must imagine that the ash formed from the burnt-out body of the erst-while sinful man who was present inside him has been ejected out of his present body through the navel.

Then the aspirant should wash himself with clean water to clean the present body after the earlier corrupt body has been symbolically cremated and got rid of in the manner described above. This bathing is symbolically done by invoking and meditating upon the Beej Mantra 'Vam/Vang' for the water element.

In other words, after having performed the last rites of his ancestral body which was a personification of all his past sins, the spiritual aspirant takes a dip in the water to clean himself. This dipping is done not physically but in a symbolic manner by meditating upon the Beej Mantra of the water element.

When this symbolic bathing by taking a dip in the holy river or any other water body is complete, he steps back on the dry ground. In other words, he re-emerges in this world with a purified and sanctified body which is rid of all his past sins. This cleansed body is now ready to worship the Supreme Lord. From the metaphysical perspective, the cleaned worshipper is like a Hans—the Swan who lives in a lake or a pond which may be dirty but which does not affect the Swan which remains eternally clean so much so that it can pick up clean water from the polluted water in which it might be forced to live due to circumstances beyond its control. The Swan is also believed to be so wise and choosy that it can pick up pearls in an assortment of gems, and drink pure milk leaving behind adulterants added to it.

⁴The process of *Pran Pratistha* (consecration) means assigning the 'Ram Yantra' with divine mystical powers and infusing it with life, energy, dynamism and potentials. Once accomplished successfully, the Yantra does not remain merely a diagram or geometrical matrix but assumes mysterious powers that help the worshipper to accomplish stupendous feats that would be normally impossible. It is like the numerous instruments or apparatuses in modern science, medicine and engineering that has helped man to perform astounding tasks and achieve magical feats that would be impossible to accomplish without the help of these aids.

The 'Pran Pratistha' involves an elaborate ritual using complicated religious process using various Mantras etc. The worshipper should place his hands on the Ram Yantra or the idol of the Lord and pronounce specified Mantras for the purpose while imagining that the Yantra or the idol is being infused or injected with dynamism, energy and vitality, and thereby becoming alive and activated. It is similar to the case of switching on the electric current to make the electrical gadget activated and perform astounding tasks. Elaborate machines and computers would fail to deliver if not properly circuited and powered by the electric current. Even a minor fault would bring it to a grinding halt. The case with the Yantra is exactly the same—even a slight deviation from the prescribed method would render it useless, and it is this carelessness that has made them useless in modern times. Since their effectiveness depends on a host of spiritual requirements along with diligent and careful invocation of complicated Mantras which a man is not able to comply with today, he ridicules these Yantras as being a part of black-magic or sorcery rituals.

⁵The word 'Maatrikaa' literally means 'the little mothers', and they represent the cosmic Shakti or the dynamic but subtle powers of the deity to which a given Mantra pertains. This Shakti of the deity is present in its Beej Mantra. It is like the case of each element of the Periodic Table having its unique atomic number, and each atom having a particular number of electrons. The word 'Nyas' means 'to establish, to place, to empower, to repose, to entrust'.

Hence, *Maatrika Nyas* is to empower the Bhupur Yantra as well as the worshipper's own body with divine Shakti that is inherent in the various Beej Mantras of various Gods and Goddesses that are used in the construction of the worship instrument.

The Maatrika Nyas is to establish the mystical powers and dynamic energy of the various Gods and Goddesses by invoking their Shakti that is inherent in the Beej Mantras dedicated to them.

Since the cosmic energy and dynamism of the supreme Brahm is said to be revealed in the form of 'Shakti' conceptualized in a female form, the phrase 'Maatrikaa Nyas' therefore refers to the posting of the stupendous powers and dynamic energy of the supreme Brahm on the Bhupur Yantra so as to activate it and make it energized and empowered with the same Shakti, the same dynamism, energy, vitality, strength and powers of the supreme Brahm, that are delegated to the various Gods by the Supreme Being.]

कृत्वा मृदुश्लक्ष्णसुतूलिकायां रत्नासने देशिकमर्चयित्वा ।
शक्तिं चाधाराख्यकां कूर्मनागौ पृथिव्यब्जस्वासनाधः प्रकल्प्य ॥२॥

kr̥tvā mṛduślakṣṇasutūlikāyāmrātnāsane deśikamarcayitvā /
śaktiṃ cādhārākhyakāṃ kūrmanāgau pṛthivyabjasvāsanādhah prakalpya // 2//

पूजा पीठ, जिस पर यंत्र रखा गया है, के बाहर, नीचे बांयी तरफ एक रत्न सिंहासन पर मुलायम, चिकनी तथा सिंहासन के आकार की रूईदार गद्दी होने की भावना करे। उस पर अपने आचार्य की भगवत् स्वरूप समझकर पूजा करे। पीठ के नीचे अपने आराध्य देव (श्रीराम) के आसन के नीचे आधार शक्ति, कूर्म (कच्छप) की, नाग (शेषनाथ) की तथा पृथ्वी के ऊपर २ कमलों की पूजा करनी चाहिए (२)।

[नोट : आधार शक्ति का ध्यान देवी के रूप में करके पूजा करनी चाहिए। उनका मंत्र 'आधार शक्ति नमः' है। कूर्म की पूजा 'कूर्माय नमः' से, शेषनाथ की पूजा 'शेषाय नमः' से एवं कमल की पूजा 'कमलाय नमः' मंत्रों से होती है।]

2. Having completed the worship of the deities present at the Gate, the worshipper should now enter the pavilion and worship the chief priest or his Guru (moral preceptor) with the firm belief that the latter represents the chief deity to whom the worship is to be offered. [This chief deity in the present case is Lord Ram.]

The chief priest or Guru is seated in the front of and below the raised platform or the altar where the worship Yantra for Lord Ram is placed. The worshipper should keep his attention focused on Lord Ram while he worships the priest or Guru. He should imagine that the Lord is sitting on an elegant gem-studded high throne which has a soft silken seat.

Then he should visualize that the throne of Lord Ram is supported from the bottom by the following four divine powers to whom the worshipper offers his oblations and worship—viz. (i) Shakti (the personified form of the cosmic energy and dynamism of the Supreme Being that is responsible for sustenance of this world), (ii) Kurma (the legendary Tortoise which held the Mandrachal Mountain and the earth on its back to prevent them from sinking into the nether world during the legendary churning of the

ocean by the Gods and the Demons), (iii) Naag (the legendary serpent called the Seshnath who is said to hold the earth on its hood), and (iv) Prithivi (earth) itself personified as a divine Goddess holding a blue Lotus (2).

[Note—¹The *Shakti* is to be worshipped in the form of a Goddess. She holds two lotus flowers in her two hands.

Lord *Kurma* is present on the shoulder or head of this *Shakti*. He is of a blue complexion.

Lord *Seshnath* is present on the back of *Kurma* (Tortoise) which is like a celestial rock. His body is like a white Lily flower.

Seshnath holds the Mother *Earth* on his hood. She is in the form of a Goddess whose complexion is dark like catechu tree (*Xanthocymus epictorius*). She holds a blue lotus flower in her hands, and the surging blue ocean with its pulsating waves is like the beautiful waist-band around her hips.

In the center of this *Earth* is a gem-encrusted island upon which there is a jewel-studded throne.

This is how the throne of Lord *Ram* is supported from below.

The Mantras that are used for worship are the following—

(i) Mantra for the Goddess *Shakti*, which supports the creation and acts as the fundamental energy and strength which lends vitality and validity to it, is—‘*ādhāra śakti namaḥ*’. It means ‘I bow reverentially to Goddess *Shakti* who is the base that forms the foundation that holds aloft everything in this creation.’

(ii) Mantra for the legendary tortoise called *Kurma*, which is a manifestation of Lord *Vishnu* to support the earth as well as the Mountain called *Mandrachal* which began to sink into the nether world at the time of the churning of the ocean, is—‘*kūrmāya namaḥ*’. It means ‘I bow reverentially to Lord *Kurma*.’

(iii) Mantra for the legendary serpent called *Sheshnath*, who supports the earth on its hoods and upon whose coiled body Lord *Vishnu* rests in the celestial ocean of milk called the *Kshir Sagar*, is—‘*śēṣāya namaḥ*’. It means ‘I bow reverentially to Lord *Seshnath*.’

And (iv) the Mantra for Goddess *Earth* who holds the divine Lotus held in her hands is ‘*kamalāya namaḥ*’. It means ‘I bow reverentially to Goddess who holds the *Kamal* or Lotus.’]

विघ्नेशं दुर्गां क्षेत्रपालं च वाणीं बीजादिकांश्चाग्निदेशादिकांश्च ।

पीठस्याङ्घ्रिष्वेव धर्मादिकांश्च नत्वा पूर्व्यासु दीक्ष्वर्चयेच्च ॥३॥

vighneśaṃ durgāṃ kṣetrapālaṃ ca vāṇīm bījādikāṃścāgnideśādikāṃśca /

pīṭhasyāṅghriṣveva dharmādikāṃśca natvā pūrvādyāsu dīkṣvarcayecca // 3//

विघ्न, दुर्गा, क्षेत्रपाल तथा वाणी का इनके नाम के पहले बीज लगाकर चतुर्थी विभक्ति का प्रयोग करते हुए पूजन करना चाहिए। (यानि कि विघ्न का ‘ॐ विं विघ्नाय नमः’ से दक्षिण—पूर्व कोण में, दुर्गा का ‘ॐ दुं दुर्गाय नमः’ से दक्षिण—पश्चिम कोण में, क्षेत्रपाल का ‘ॐ क्षं क्षेत्रपालाय नमः’ से उत्तर—पश्चिम कोण में एवं वाणी का ‘ॐ वां वाण्यै नमः’ से उत्तर—पूर्व कोण में पूजा करे।) फिर पीठ के चारों कोणों में स्थित पायों में उसी प्रकार क्रमशः धर्म, अर्थ, काम, मोक्ष का पूजन करे। इसके

बाद पीठ के चारों दिशाओं में (पूर्व, दक्षिण, पश्चिम, उत्तर) क्रमशः अधर्म, अनर्थ, अकाम, अमोक्ष का पूजन करे (३)।

[नोट : धर्म का रंग लाल है, वह वृषभ रूप में है। अर्थ का रंग सांवला है, वह सिंह रूप में है। काम का रंग पीला है, वह भूत रूप में है। मोक्ष का रंग नीला है, वह हाथि के आकार का है। अतः पीठ के चारों पायों में यह आकृतियाँ अंकित करे।]

3. Vighna (Lord Ganesh who is invoked to remove all hurdles and help in successful completion of the worship as well as accomplishment of desired results), Durga (the Mother Goddess), Kshetrapals (the custodians of the various areas of the world) and Vaani (the faculty of speech personified as Goddess Saraswati)—these four divine entities should be worshipped at the four corners of the Ram Yantra platform (i.e. at the door-steps that lead up to the main platform) by invoking their respective names in the fourth case of Sanskrit grammar, and then prefixed by their respective Beej Mantras and suffixed by the word Namaha for bowing before them as a token of respect and submission¹.

The next step is to worship a personified form of the four great rewards that are expected to be gained or great achievements that are attained by a worshiper by successfully completing the formal process of worship of the Yantra and its chief deity which in this case is Lord Ram. [This is a symbolic way of reminding the worshipper or educating him about the great benefits that await him for his efforts and diligence.] This worship is done at the four legs or pedestals located at the four corners of the platform or dais where the worship Yantra of Lord Ram is installed. These four corners are the south-east, south-west, north-west and north-east corners.

The four great achievements or rewards and the leg or pedestal where they are symbolically honoured are the following—(a) Dharma (i.e. access to the virtues of righteousness, noble thought and conduct, goodness, propriety, probity) is worshipped at the leg or pedestal that lies in the south-east corner of the platform, (b) Artha (i.e. prosperity, wealth, material well-being) is worshipped at the leg or pedestal that lies in the south-west corner, (c) Kaam (i.e. fulfillment of all desires, wishes, yearnings and worldly expectations that satisfy one's passions for this world) is worshipped at the leg or pedestal that lies in the north-west corner, and (d) Moksha (i.e. liberation, deliverance, emancipation and salvation) is worshipped at the leg or pedestal that lies in the north-east corner of the platform².

Similarly, the 'opposites of the above four fruits' (like the Christ and the anti-Christ) are worshipped in the four sides— (a) anti-Dharma or 'Adharma' is worshipped in the eastern direction, (b) anti-Artha or 'Anartha' is worshipped in the southern direction, (c) anti-Kaam or 'Akaam' is worshipped in the western direction, and (d) anti-Moksha or 'Amoksha' is worshipped in the northern direction³ (3).

[Note—¹The Mantras, how they are constructed, and their basic meaning have been described in detail in note no. 1 of verse no. 1 of this Canto 5. The four Mantras are as follows—(a) Lord Vighna on the right side by the Mantra 'oṃ viṃ vighnāya namaḥ', (b) Kshetrapals on the left with the Mantra 'oṃ Kṣaṃ Kṣētrapālāya namaḥ', (c) Durga on the lintel or top of the doorway by the Mantra 'oṃ duṃ durgāya namaḥ', and (d) Vaani by the side of Durga with the Mantra 'oṃ vāṃ vānyai namaḥ'.

²These four—Dharma, Artha, Kaam and Moksha—are called the great fruits or rewards symbolic of a successful life. They are represented by the bull, the lion, the ghost and the elephant respectively. Their colours are respectively red, black, yellow and blue. These should be imagined as being the shape of the four legs or pedestals of the platform. The symbolism is very obvious here—the sincere worship of the supreme Lord Ram bestows the aspirant with all these glories along with the majesty and magnificence that are naturally associated with them.

As in the previous case, the ritual of worshipping would involve the invocation of the respective Mantras of these four rewards which are imagined in the form of personified deities. Following the general guidance laid out for construction of any deity's Mantra, the four Mantras of these four rewards would be as follows—

(i) 'oṃ dham dharmāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to Dharma and request the latter to bless me with its characteristic glories and virtues.)

(ii) 'oṃ aṃ arthāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to Artha and request the latter to bless me with its characteristic glories and virtues.)

(iii) 'oṃ kāṃ kāmāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to Kaam and request the latter to bless me with its characteristic glories and virtues.)

And (iv) 'oṃ mōṃ mōkṣāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to Moksha and request the latter to bless me with its characteristic glories and virtues.)

These four great rewards are visualized as four Kalpa Trees which are the ever-green trees of heaven that can give any kind of fruits wished by the worshipper.

³The opposite factors to those mentioned above are also worshipped or shown due respect so as to ensure that their patron-Gods are kept in good humour, and they do not create unnecessary mischief for the aspirant. It is often seen that evil ones create unwarranted troubles if their extortionist demands are not met. This is the reason why 'Adharma' which is the opposite of the virtues of Dharma and which implies unrighteousness, improper conduct, ignoble thoughts and reproachable behaviour etc., 'Anartha' which is the opposite of Artha and means adversities, ruin and misfortunes, 'Akaam' which is the opposite of Kaam and implies failures, frustrations and non-fulfillment of one's desires, and 'Amoksha' which is the opposite of Moksha and indicates remaining bonded or shackled to this material world and the gross body, and an inability to find freedom from their seemingly unbreakable fetters.

Like the above Mantras for positive virtues, the ones for these negative and opposing virtues will also be constructed on the same basic principle as follows—

(i) 'oṃ a-dham a-dharmāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to A-dharma and request the latter to bless me and be kind towards me so as not to cause hindrance in my successfully acquiring the virtues defined as Dharma.)

(ii) 'oṃ a-aṃ a-arthāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to An-artha and request the latter to bless me and be kind towards me so as not to cause hindrance in my success and good fortunes.)

(iii) 'oṃ a-kāṃ a-kāmāya namaḥ' (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to A-kaama and request the latter to bless me and be kind towards me so as not to cause hindrance in my successfully accomplishing my objectives.)

And (iv) ‘oṃ a-mōṃ a-mōkṣāya namaḥ’ (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to A-moksha and request the latter to bless me and be kind towards me so as not to cause hindrance in my spiritual liberation, deliverance, emancipation and salvation. ’]

मध्ये क्रमादर्कविध्वग्नितेजांस्युपर्युपर्यादिमैरर्चितानि ।
रजः सत्त्वं तम एतानि वृत्तत्रयं बीजाढ्यं क्रमाद्भावयेच्च ॥४॥

madhye kramādarkavidhvagnitejāṃ syuparyuparyādimaairarcitāni /
rajaḥ satvaṃ tama etān vṛtta trayaṃ bījāḍhyaṃ kramādbhāvayecca // 4//

इसके बाद कमल के मध्य से पूजन आरम्भ करे। यंत्र के ऊपर मध्य भाग में सूर्य, चन्द्र और अग्नि का पूजन करे। यंत्र में बीज (कर्णिका) सहित जो तीन वृत्त (गोलाकार) हैं उन्हें सत्त्व, रज, तम गुणों का प्रतीक मानकर उनका चिन्तन एवं पूजन करना चाहिए। (पूजन के मंत्र निम्न हैं— (१) ॐ सं सत्त्वाय नमः, (२) ॐ रं रजसे नमः, (३) ॐ तं तमसे नमः) (४)।

4. The process of worship of the ‘Ram Yantra’ should be commenced with the lotus at the centre (i.e. the circular figure in the center of the Bhupur Ram Yantra).

To begin with, in the central part of the instrument, the Sun, the Moon and the Fire or Agni must be worshipped using their seed/root syllables or Beej Mantras as is done traditionally by wise and erudite worshippers¹.

The three consecutive circular rings that are drawn around the lotus petals in the Bhupur Yantra are to be worshipped as symbolic forms of the three qualities of Sata, Raja and Tama that encircle the creature and the rest of the creation from all sides, and it is of paramount importance for the worshipper to break free from their fetters so as to find Moksha (which is the best form of the four great rewards mentioned in verse no. 3 above)² (4).

[Note—¹The Mantras for the worship of these three deities, i.e. the Sun, the Moon and the Fire, would be as follows—

(i) ‘oṃ saṃ suryāya namaḥ’ (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to the Sun God and request the latter to bless me with its characteristic glories and virtues.’

(ii) ‘oṃ caṃ chandrāya namaḥ’ (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to the Moon God and request the latter to bless me with its characteristic glories and virtues.’

(iii) ‘oṃ aṃ agnāya namaḥ’ (meaning—OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to the Fire God and request the latter to bless me with its characteristic glories and virtues.’

²A brief description of these three Gunas is given in verse no. 2 of Canto 2 of this Upanishad. Their respective Mantras for worship are as follows—

(i) For Sata Guna it is ‘oṃ saṃ sattvāya namaḥ’. It briefly means ‘OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to the Sata Guna, and request the latter to bless me with its characteristic glories and virtues.’

(ii) For Raja Guna it is 'oṃ raṃ rajasē namaḥ'. It briefly means 'OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to the Raja Guna, and request the latter to be kind on me.'

(iii) For Tama Guna it is 'oṃ taṃ tamasē namaḥ'. It briefly means 'OM salutations (or salutations to the supreme Brahm)! I bow most respectfully to the Tama Guna, and request the latter to kindly leave me alone or excuse me.'

आशाव्याशास्वप्यथात्मानमन्तरात्मानं वा परमात्मानमन्तः ।

ज्ञानात्मानं चार्चयेत्तस्य दिक्षु मायाविद्ये ये कलापारतत्त्वे ॥५॥

āśāvyāśāsvapyathātmānamantarātmānaṃ vā paramātmānamantaḥ /

jñānātmānaṃ cārcayettasya dikṣu māyāvidye ye kalāpāratattve // 5//

तत्पश्चात् जो अष्टदल कमल (८ पत्तों वाले दो कमल) यंत्र के मध्य में हैं, उन दलों के पहले चार कोणों में फिर चार दिशाओं में पूजन करे। कोणों में दक्षिण—पूर्व कोने में आत्मा (लिंग), दक्षिण—पश्चिम कोने में अन्तरात्मा (जीव), उत्तर—पश्चिम कोने में परमात्मा (ईश्वर) एवं उत्तर—पूर्व कोने में ज्ञानात्मा (लीला पुरुषोत्तम) का पूजन करे। फिर पूर्व में माया तत्व, दक्षिण में विद्या तत्व, पश्चिम में कला तत्व और उत्तर में पर तत्व का पूजन करे (५)।

[नोट : (१) कोनों में पूजा मंत्र क्रमशः निम्न हैं— (क) ॐ आत्मने नमः, (ख) ॐ अन्तरात्मे नमः (ग) ॐ परमात्मने नमः एवं (घ) ॐ ज्ञानात्मने नमः। (२) दिशाओं में पूजा के मंत्र क्रमशः निम्न हैं— (क) ॐ मायातत्त्व नमः, (ख) ॐ विद्यातत्त्व नमः (ग) ॐ कलातत्त्व नमः एवं (घ) ॐ परतत्त्वाय नमः।]

5. After that, the following eight divine entities are worshipped in their personified form in a symbolic manner on the eight petals of the central 8-petalled lotus of the Bhupur Yantra.

First, the petals on the four angles or corners and their relevant deities are worshipped and honoured, followed by those in the four cardinal points or directions. The worshipping is done in a clockwise manner, starting first with the petals that point to the four corners or angles, followed by those petals that point to the four directions.

Thus, we have the following course of worship—

(A) Worship of the lotus petals in the four corners—(i) Atma or soul which is pure consciousness and the true 'self' of the worshipper is honoured and worshipped on the lotus petal pointing towards the south-east corner; (ii) Antar-atma or the worshipper's inner-self and his sub-conscious is honoured and worshipped on the lotus petal pointing towards the south-west corner; (iii) Parmatma or the supreme Soul of creation, also known as Supreme Being, is honoured and worshipped on the lotus petal pointing towards the north-west corner; and (iv) Gyan-Atma or that aspect of the supreme Consciousness that is eternally wise and enlightened, which never comes under the

influence of delusions and ignorance, honoured and worshipped on the lotus petal pointing towards the north-east corner¹.

(B) Worship of the lotus petals in the four directions—(i) The ‘Maya-tattwa’—is the basic elements that characterize and define Maya, or the numerous delusions, misconceptions and entanglements that exist in this creation and are fostered by ignorance. It is honoured and worshipped on the lotus petal pointing towards the eastern direction. Maya is honoured because it is one of the primary elements that acted as a root from which this creation unfolded. (ii) The ‘Vidya-tattwa’—is the fundamental principles, basic doctrines and essential virtues of wisdom, knowledge, erudition, sagacity, learning and enlightenment etc. that can help one to overcome Maya and Agyan, or lack of knowledge which leads to all sorts of delusions. This ‘Vidya tattwa’, which is obviously worthy of adoration and worship, is duly honoured and worshipped on the lotus petal pointing towards the southern direction. (iii) The ‘Kalaa-tattwa’—it is the essential qualities in all the living beings that determine their individual personality and character; also meaning the various art, skill, craft etc. that exist in creation, as well as the basic fact that the world is ever-changing and no two things or instances are alike. This wonderful uniqueness in creation is honoured and worshipped on the lotus petal pointing towards the western direction. And, (iv) the ‘Para-tattwa’—which is the supreme, absolute, essential, constant and universal Truth and Reality of creation that refers to Brahm, the universal Consciousness that is at the center of creation. Without this ‘Consciousness’, the whole creation has no meaning and existence. This factor is honoured and worshipped on the lotus petal pointing towards the northern direction² (5).

[Note—¹Their respective Mantras are—(i) *om ātmanē namaḥ* meaning ‘OM Salutations to the Atma before which I bow most reverentially’;

(ii) *om antarātmē namaḥ* meaning ‘OM Salutations to the Antar-atma before which I bow most reverentially’;

(iii) *om parmātmanē namaḥ* meaning ‘OM Salutations to the Parmatma before whom I bow most reverentially’; and

(iv) *om jñānātmanē namaḥ* meaning ‘OM Salutations to the Atma which is an embodiment of the virtues of Gyan—i.e. which is wise, enlightened, knowledgeable and learned. I bow most reverentially before it’.

²Their respective Mantras are—(i) *om māyātattva namaḥ* meaning ‘OM Salutations! I bow before the fundamental delusions called Maya (that is created by Brahm)’;

(ii) *om vidyātattva namaḥ* meaning ‘OM Salutations! I bow before the grand virtues of wisdom, knowledge and enlightenment which are collectively called Vidya’;

(iii) *om kalātattva namaḥ* meaning ‘OM Salutations! I bow before the various skills, arts and crafts that exist in creation as well as the magical nature of this creation to change every moment’; and

(iv) *om paratattvāya namaḥ* meaning ‘OM Salutations! I bow before the supreme Tattwa or the great Principal and Authority of creation (which is the supreme transcendental Brahm)’. It is called ‘Para Tattwa’ as it transcends all known definitions and criterions, and is beyond comprehension and grasp of knowledge; it is the epicenter and progenitor of all essential Tattwas in creation.

As is the case with all the entities to which worship is being offered in this Yantra, the above eight are also honoured in a symbolic manner.]

सम्पूजयेद्विमलादीश्च शक्तिरभ्यर्चयेद्देवमावाहयेच्च ।
अङ्गव्यूहानिलजाद्यैश्च पूज्य धृष्ट्यादिकैर्लोकपालैस्तदस्त्रैः ॥६॥

sampūjayedvimalādiśca śaktī rabhyarcayeddevamavāhayecca /
aṅgavyūhānilajādyaiśca pūjyaghrṣṭyādikairlokapālaistadastraiḥ // 6//

इसके बाद पूजा क्रम में विमला आदि शक्तियों की पूजा करे। फिर प्रधानदेव (श्रीराम) का आह्वान एवं पूजन करे। इसके बाद देव (श्रीराम) के अंगों का जल आदि से पूजन करे। फिर अनिल (हनुमान) प्रभृति की पूजा करे। इसके बाद ध्रुष्टि आदि आठ मंत्रीगण एवं लोकपाल और उनके अस्त्रगणों का पूजन करे (६)।

[नोट : (१) शक्तियाँ निम्न हैं— विमला, उत्कर्षिणी, ज्ञाना, क्रिया, योगा, प्रह्वी, सत्या, ईशाना और अनुग्रह। इनके स्थान अष्टदल कमल के केसर में हैं। ये वर देना एवं अभय मुद्रा में हैं। (२) राम के आह्वान एवं पूजन का मंत्र ॐ नमो भगवते रघुनन्दनाय.... नमः ॐ है। जिसका वर्णन पिछले सर्ग नं० ४ के पद संख्या ६३ में विस्तार से हुआ है। (३) देव श्रीराम के अंग पूजा में मस्तक, हृदय, हाथ, पैर इत्यादि का जल से अभिषेक का विधान है। (४) ८ मंत्रीगण निम्न हैं— ध्रुष्टि, जयन्त, विजय, सुराष्ट्र, राष्ट्रवर्धन, अकोप, धर्मपाल, सुमन्त्र। कृपया सर्ग संख्या ४, पद संख्या ३५—३७ देखें। (५) लोकपाल निम्न हैं— इन्द्र, यम, निरुति, वरुण, वायु, चन्द्रमा, ईशान, ब्रह्मा, अनन्त (विष्णु)। कृपया सर्ग संख्या ४, पद संख्या ३८ देखें। (६) हनुमान प्रभृति सेवक निम्न हैं— हनुमान, लक्ष्मण, भरत, शतुघ्न, सुग्रीव, विभीषण, अंगद, जामवंत। कृपया सर्ग संख्या ४, पद संख्या ३४, ३५—३६ देखें। (७) अस्त्र निम्न हैं— वज्र, शक्ति, दण्ड, खंग, पाश, अंकुश, गदा, शूल, चक्र, पद्म। कृपया सर्ग संख्या ४, पद संख्या ३९ देखें।]

6. The next step in the process of worship involves the honouring of and offering of worship to the various Shaktis such as Vimla etc.¹ [These 'Shaktis' are the various divine cosmic dynamic powers of the Supreme Being that have revealed themselves in the form of various Goddesses who are actually personifications of the various forces of Nature.]

Then the chief deity to whom worship is to be offered and for whom this Bhupur Yantra is meant and dedicated to is invited, honoured and worshipped². In the present case this deity is obviously Lord Ram. The whole divine body of the chief deity, which is Lord Ram in this case, is washed with clean sanctified water in a symbolic manner by sprinkling water on the Yantra as well as on the various parts of the worshipper's body itself. [This gesture implies that the Lord is invited to take his seat on the formal worship instrument as well as on the body of the devotee. This is done to make the worshipper enlightened about the fact that he is no longer an ordinary man but an honoured one who has sanctified himself by accepting the supreme Lord and inviting him to be enshrined in his own body. In other words, this gesture is intended to tell him that the shrine of the Lord is no where in the outside world but in his own body. The Lord is to be honoured and worshipped inside his own self and no where else—in fact, this is what is meant by the Maha Vakya (the great saying of the Vedas) 'So-a-ham'—i.e. that essence, that

Supreme Being is none but me or I'. This eclectic realisation is the culmination of all spiritual endeavors and the truest form of Mukti when one is freed from the fetters of ignorance and its accompanying delusions.]

After that, the various Lokpals and Dikpals such as Dhristi etc.³ are worshipped along with their weapons⁴ (6).

[Note—¹The Shaktis in the form of Goddesses are as follows—Vimlaa, Utkarshini, Gyaanaa, Kriyaa, Yogaa, Prahavi, Satyaa, Ishaanaa and Anugrahaa. They are present in the tendril of the lotus having eight petals that is worshipped here. They are established in a posture of granting various boons and bestowing fearlessness to the devotee who worships them.

²The full Mantra with which Lord Ram is to be invoked and worshipped is given in Canto 4, verse no. 63:—

‘OM Namaḥ/Namō bhagawatē raghunandanāya
rakṣōghnaviṣṭādāya madhuraprasnavadanāyāmitatējasē balāya
rāmāya viṣṇavē namaḥ om’.

³The various Dīgpals are the great and senior custodians of creation, the word ‘Dig’ implying ‘great and senior’, while the Lokpals are the different caretakers of the various realms of the physical world and are junior to the Dīgpals.

The eight Lokpals are like the knights under a great King who in the present case is Lord Ram. They carry out the orders of the Lord in the physical world at a more mundane level of creation. These eight Lokpals are the following— Dhristi, Jayant [36], Vijai, Suraashtra, Raastavardhan, Akop, Dharmapaal and Sumantra. See earlier Canto 4, verse nos. 36-37.

The various Dīgpals are the divine forces of creation in a personified form of various Gods who are assigned the task of taking care of the entire creation. They are the following—(i) Indra, (ii) Agni, (iii) Yam, (iv) Niriti or Nairitya, (v) Varun, (vi) Anil, (vii) Kuber, (viii) Ishan, (ix) Brahma and (x) Anant. Refer Canto 4, verse no. 38 for details.

⁴The arms and armaments are—Vajra of Indra, energy of fire, baton of Yam, sword of Niriti, sling of Varun, goad of Anil, mace of Kuber, trident of Shiva, lotus of Brahma, and discus of Anant. See earlier Canto 4, verse no. 39.]

वशिष्ठाद्यैर्मुनिभिर्नीलमुख्यैराराधयेद्राघवं चन्दनाद्यैः ।

मुख्योपहारैर्विविधैश्च पूज्यैस्तस्मै जपादींश्च सम्यक्प्रकल्प्य ॥७॥

vasiṣṭhādyairmunibhirnīlamukhyairārādhayedrāghavaṃ candanādyaiḥ /

mukhyopahāirvividhaiśca pūjayi stasmai japādīṃśca samyakprakalpya // 7//

तदन्तर वशिष्ठ आदि ऋषियों एवं नील आदि वानरों से घिरे हुए राघव (श्रीराम) का चन्दन एवं श्रेष्ठ उपहारों से अराधना करे। फिर जप आदि भी उन्हें समर्पित कर दे (७)।

[नोट : (१) ऋषियों के नाम निम्न हैं— वशिष्ठ, वामदेव, जाबाल, गौतम, भरद्वाज, विश्वामित्र, वाल्मीकि, नारद, सनक, सनन्दन, सनातन, सनत्कुमार। कृपया सर्ग ४, पद संख्या ३९ देखें। (२) वानरों के नाम निम्न हैं— नील, नल, सुषेण, मेन्द, शरभ, द्विविद, धनद, गवाक्ष, किरिट, कुण्डल, श्रीवत्स, कौस्तुभ, शंख, चक्र, गदा, पद्म। ये १६ वानर रूप हैं। (३) जप समर्पण

करने का मंत्र— गुह्यादुह्यस्य गोप्तात्वं गृहाणस्मत्कृतं जपम् । सिद्धिर्भवतु मे देव त्वत्प्रसादात्कृपानिधे॥ किन्हीं विद्वानों के अनुसार जप समर्पण मंत्र यह है— ‘एवं भूतं जगदाधारभूतं रामं वन्दे सच्चिदानन्दरूपम् । गदरिशंखाब्जधरं भवारिं स यो ध्यायेन्मोक्षप्नोति सर्वः ॥’ यह मंत्र अगले पद संख्या ८ में है।]

7. After that, the aspirant should worship Raghav (Lord Ram) along with the great sages such as Vashistha etc.¹, and chief monkeys such as Nal etc.² who are attending the Lord (or, who are standing near the Lord).

The worship should be accompanied by the offering of sandalwood and other items which are considered best and auspicious for being offered to the Lord.

Then the aspirant should offer or surrender the rewards of all his Japa (i.e. the repetition of the holy Mantra) to Lord Ram³ (7).

[Note—¹The name of the chief sages are as follows—Vashistha, Vamdeo, Jabali, Gautam, Bhardwaj, Vishwamitra, Valmiki, Narad, Sanak, Sanandan, Sanatan and Sanat Kumar. See Canto 4, verse no. 39.

²The chief monkeys who accompanied the Lord back from Lanka after his victory over the demon king Ravana are the following—Nal, Neel, Sushen, Maind, Sharabh, Dwivid, Dhanad, Gawaksha, Kirit, Kundal, Srivatsa, Kaustav, Shankh (conch), Chakra (discus), Gada (mace) and Padma (lotus). See Canto 4, verse no. 39.

³The Mantra pronounced while offering the rewards of doing Japa to Lord Ram is the following:-- ‘ guhyādmuhyasya gōptāttvaṃ gr̥hāṇasmatkṛtaṃ japam; siddhibharvatu mē dēva tvatprasādātkṛpānidhē. ’ [Oh Lord! I have been continuously repeating your holy name and as its reward have come to realise the eclectic secrets about you. I am offering all the efforts to you and request you to bless me with divine mystical powers and success in my spiritual endeavours.]

According to some experts, the Mantra is as follows—

‘ēvaṃ bhūtaṃ jagadādhārabhūtaṃ rāmaṃ bandē sacchidānandarēpam, gadārīsaṃkhābjadharaṃ bhavāriṃ sa yō dhyāyēnmōkṣapnōti sarvaḥ’.

“I offer my respects and worship to Lord Ram who is the very basis and foundation of all the Bhuts or living beings in this creation. The Lord is an embodiment of truthfulness, consciousness and blissfulness. He holds a mace, a lotus, a conch and a discus. By meditating and contemplating upon this divine vision of the Lord (as Vishnu) one can find Moksha or spiritual liberation and deliverance, salvation and emancipation.”

This Mantra is narrated in the verse no. 8 that follows herein below.]

एवंभूतं जगदाधारभूतं रामं वन्दे सच्चिदानन्दरूपम् ।
गदारिशङ्खाब्जधरं भवारिं स यो ध्यायेन्मोक्षमाप्नोति सर्वः ॥८॥

evaṃbhūtaṃ jagadādhārabhūtaṃ rāmaṃ vande saccidānandarūpam /

gadārīsaṃkhābjadharaṃ bhavāriṃ sa yo dhyāyēnmokṣamāpnoti sarvaḥ // 8//

‘जो इस प्रकार की विशाल महिमा वाले हैं, जगत के आधारभूत, सच्चिदानन्द स्वरूप हैं, जिनके कर-कमलों में गदा, चक्र, शंख और पद्म शोभा पा रहे हैं, जो भव बन्धन का नाश करने वाले हैं—उन श्रीराम की मैं वन्दना करता हूँ’। जो इस प्रकार कहकर भगवान श्रीराम का ध्यान करते हैं वो मोक्ष प्राप्त कर लेते हैं (८)।

8. The aspirant should meditate upon Lord Ram as follows—‘He who is of such a glorious and elegant majesty as well as of magnificent fame and divinity, who is the very cause and the foundation of the world (i.e. the world rests on and survives because of him), who is an image of supreme and eternal bliss, who holds a mace, a discus, a conch and a lotus in his lotus-like hands, who is the destroyer of the shackles tying the creature to this mundane, deluding, artificial and entrapping world consisting of an endless cycle of birth and death— I revere him, adore him, honour him, and pay my sincerest obeisance to such a great Lord known as ‘Ram’.’

Those who say this with commitment of mind and heart, and meditate and contemplate upon Lord Ram in the manner outlined in this Upanishad are sure to find Moksha or spiritual liberation, deliverance, emancipation and salvation for themselves in this world (8).

विश्वव्यापी राघवो यस्तदानीमन्मर्दधे शङ्खचक्रे गदाब्जे ।
धृत्वा रमासहितः सानुजश्च सपत्तनः सानुगः सर्वलोकी ॥९॥

viśvavyāpī rāghavo yastadānī mantardadhe śṅkhacakre gadābje /
dhṛtvā ramāśahitaḥ sānujaśca sapattanaḥ sānugaḥ sarvalokī // 9//

विश्वव्यापी राघव (श्रीराम) लीला संवरण के समय सशरीर अन्तर्धान हो गए। (उन्होंने साधारण प्राणी की तरह शरीर नहीं छोड़ा) उनके आयुध— शंख, चक्र, गदा, पद्म— भी उनके साथ अन्तर्धान हो गए। उन्होंने अपने स्वाभाविक रूप को धारण कर रमा (लक्ष्मी, सीता) के साथ परमधाम में पदार्पण (प्रवेश) किया। उस समय सारा परिवार, पुरजन, परिजन, भाई, प्रजाजन, विभीषण सहित उनके साथ परमधाम चले गए (९)।

9. At the time of winding up his worldly activities (i.e. at the time of his departure from the earth), Raghav (Lord Ram)—who pervades in the whole world as an omnipresent Soul (or the universal Atma)—simply vanished from sight. [That is, Lord Ram had not ‘died’ in the conventional sense by leaving behind any remains of his gross form (body) when he finally decided to leave this world. He did not ‘die’ as the word is generally understood to mean in relation with the death of a human being, for the Lord literally melted away or dissolved in the air at the site of his departure just like a simmering mirage vanishes from sight in a desert.]

Lord Ram’s arms (weapons) in the form of the conch, the discus, the mace and the lotus too vanished along with him. [These four things always accompany Lord Vishnu in whatever form or wherever he is. They also accompanied the Lord in his

incarnation as Lord Ram. So when the latter left this world it is obvious that these inseparable companions of Vishnu would also leave with him.]

The Lord reverted back to his original natural form as the attribute-less, supreme, almighty, all-encompassing, all-pervading, infinite, imperishable, absolute and eternal Lord (known as Vishnu or the Viraat Purush). Accompanied by his cosmic Shakti or dynamic powers personified as Sita (who was an incarnation of Goddess Rama or Laxmi, the divine consort of Vishnu), Lord Ram entered his divine abode in the heaven.

Those who were close to him during his sojourn on this earth—the citizens, kith and kin, brothers, subjects, family members, Vibhishan, Sugriv etc.—all of them also went to his abode along with him (9).

[Note—The way Lord Ram made his final departure from the world along with his subjects have been graphically depicted in Adhyatma Ramayan of Veda Vyas in its Uttar Kand, Canto 9. An English version of this Ramayan has been published separately by this humble author.]

तद्भक्ता ये लब्धकामाश्च भुक्त्वा तथा पदं परमं यान्ति ते च ।
इमा ऋचः सर्वकामार्थदाश्च ये ते पठन्त्यमला यान्ति मोक्षम् ॥१०॥
इति पञ्चमोपनिषत् ।

इति श्रीरामपूर्वतापिनीये पञ्चमोपनिषत् समाप्तः ॥५॥

चिन्मयेऽस्मिन्स्त्रयोदश । स्वभूज्योतिस्त्रिः । सीतारामावेका । जीववाची षट्षष्टिः । भूतादिकमेकादश ।
पञ्चखण्डेषु त्रिनवतिः । इति श्रीरामपूर्वतापिन्युपनिषत्समाप्ता ॥

tadbhaktā ye labdhakāmāṁśca bhuktvā tathā padam paramam yānti te ca /
imā ṛcaḥ sarvakāmārthadāśca ye te paṭhantyamalā yānti mokṣam // 10//

iti rāmapūrvatāpinyupaniṣadi pñcopaniṣat //5//

cinmaye'smiṁstrayodaśa / svabhūrjyotistisraḥ / sītārāmāvekā / jīvavācī ṣaṭṣaṣṭiḥ
/bhūtādikamekādaśa / aṅcakhaṇḍeṣu trinavatīḥ /

iti śrīrāmapūrvatāpinyupaniṣatsamāptā //

जो उनके भक्त होते हैं वे मन वाञ्छित फल एवं भोगों को पाते हैं, प्राप्त हुए भोगों का उपभोग करते हैं एवं अन्त में वे भी परमपद प्राप्त करते हैं। जो लोग सम्पूर्ण कामनाओं और अर्थों को देने वाले इन श्लोकों का पाठ करते हैं वो शुद्ध अन्तःकरण वाले होकर मोक्ष प्राप्त कर लेते हैं (१०)।

श्रीरामपूर्वतापिनीयोपनिषद् का पंचम सर्ग समाप्त हुआ।

10. His (Lord Ram's) devotees, by the blessing of the Lord, obtain whatever they wish to have, attain success in whatever they do, and are blessed with full accomplishment of objectives and fulfillment of desires in all their endeavours. They not only enjoy the fruits of their acquisitions or the rewards of their efforts in this world while they are alive, but upon death they attain the supreme stature called 'Param Pad'—i.e. they reach the highest abode and obtain the most exalted state which is equivalent to or synonymous with the supreme Lord himself.

In other words, the Lord's ardent and sincere devotees are able to enjoy the best of the two worlds—while they are alive in this material world they are able to enjoy the best of things and the greatest of fame and majesty that this world has to offer, and when they die they find Mukti or liberation and deliverance from the fetters of this material world and find Moksha or emancipation and salvation for their souls. This means they will not have to take a birth or die again in this world which normally keeps a creature entangled in its net. They live a happy and contented life on earth, and obtain permanent peace and rest upon death.

Those who read these hymns, which bestow all the desired wishes as well as give fulfillment and prosperity, purify their inner-self and consequentially obtain deliverance from this entrapping world; they get liberation from the horrors of birth and death; they are bestowed with emancipation and salvation for their souls. Indeed, they find Mukti and Moksha. Amen! (10).

This Upanishad enlightens about the cosmic and all-inclusive form of Lord Ram, also known as 'Sita-Ram', who is the eternal, the all-pervading and the truthful Lord of creation. He is indeed all-knowing and consciousness personified; he is the best amongst all the thirteen chief gods who are represented by their Beej Mantras in this Upanishad. It is he who is present himself in all the three divisions or levels of this creation, such as the heaven, the earth and the lower world, or the past, the present and the future.

The Jiva (the living being) is also a form of Lord Ram in its essential form—i.e. at the basic level, the Jiva and the Lord are one and the same entity known as the pure conscious Atma (soul). [The word 'Ram' is a synonym for the Jiva, the living being, because both refer to the 'pure consciousness'.]

As such, all the sixteen Kalaas or virtues and characters present in the Jiva are but a reflection of their original form in Lord Ram (or in other words, the Kalaas of the Jiva are a manifestation of similar Kalaas of Lord Ram).

The eleven forms of 'Bhut', i.e. Lord Shiva, are also a manifestation of Lord Ram.

The Lord is also revealed in the form of the five primary 'elements' into which the whole creation finally reverts to, or from which elements the creation has come into existence, such as the sky, the air, the water, the fire and the earth. He is also the one who is present in these primary forms in all the three divisions of creation known as the Bhu, the Bhuvaha and the Swaha; or in the form of the Parmatma (Supreme Being), the Prakriti (Nature) and the Jiva (living being). This is essentially what this Ram Purva Tapini Upanishad says.

Thus ends Canto 5 of Ram Purva Tapini Upanishad

Śānti Pāṭha /शान्तिपाठ

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः । स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः
॥

स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः। स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो
बृहस्पतिर्दधातु ॥

ॐ शान्तिः ! शान्तिः !!शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /
sthirairāṅgaistuṣṭuvām̐sastanūbhirvyaśēma dēvahitaṃ yadāyuh //
svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
svasti nastārksyo ariṣṭanēmīḥ svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

*__*__*__*

Brahm Stotra, 3, Mahanirvana Tantra

‘Thou art the Dread of the dreadful, the Terror of the terrible, the Refuge of all beings, the Purifier of all purifiers. Thou art the Controller of those in high places, the Supreme over the supreme, the Protector of the protectors’.

*__*__*__*

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

CHAPTER 2

Atharva Veda's

Ram Uttar Tapini Upanishad

The 'Ram Uttar Tapini Upanishad' is in the form of a dialogue between sage Yagyavalkya and some sages led by Brishapati, Bharadwaj and Atri. It has six Cantos. Its major part is in the form of prose as it is a dialogue. The subjects covered in this Upanishad are the following—

Cantos 1 and 4 describe the spiritual and metaphysical importance of the 'Avimukta Kshetra'—the site that provides spiritual Mukti (liberation and deliverance) to the soul of a creature. Two sites have been this honour—one is in the terrestrial world in the city of Kashi or Varanasi located on the banks of river Ganges, and the other is in the body of the spiritual aspirant itself. The latter location is in the forehead, between the two eyebrows and situated at the root of the nose. These facts are narrated in Canto 4 in detail. While Canto no. 1 is revealed as a dialogue between Yagyavalkya and sage Bharadwaj, Canto no. 4 is in the form of a dialogue between Yagyavalkya and sage Atri.

Canto 2 narrates the metaphysical importance of the ethereal Mantra 'OM' and its similarity to the Tarak Mantra of Lord Ram. The eclectic and spiritually empowered 'Tarak Mantra' of Lord Ram is compared with and treated as being a synonym of the Pranav mantra OM that relates to the supreme transcendental Brahm. This Tarak Mantra is powerful and potent enough to give the creature his final Moksha (emancipation and salvation) by ensuring that he crosses this vast ocean-like world of a continuous cycle of birth and death and their attendant miseries and torments in which he had been trapped for generations. This Canto is revealed as an answer that sage Yagyavalkya gave to sage Bharadwaj when the latter wished to know about the Tarak Mantra.

Canto 3 is an exposition on the four divine Paads or aspects of the supreme transcendental Brahm, the cosmic Consciousness, by way of description of the four states in which the consciousness exists in this world—viz. the Jagrat or waking state, Swapna or dreaming state, Sushupta or deep sleep state, and Turiya or the state that transcends the the Sushupta state. Another interesting aspect of this Canto is that it asserts that Lord Ram and his brothers Laxman, Bharat and Shatrughan are none but the four letters or aspects of the ethereal Mantra OM manifested in their forms. Then it goes on to assert that Sita, the consort of Lord Ram, is a manifestation of Mother Nature known as the primordial Prakriti. This Canto is an extension of the discourse Yagyawalkya was giving to Bharadwaj.

Canto 5 lists the forty-seven great Mantras of Lord Ram which have the potentials of ensuring a man's all-round spiritual welfare. They were taught by Lord Ram to the creator Brahma, and were revealed for the benefit of sage Bharadwaj by sage Yagyawalkya.

Finally, Canto 6 winds up this Upanishad by highlighting the immense spiritual benefits of pursuing it diligently and honestly. Once again, this Canto is an extension of the question-answer session between sages Yagyawalkya and Bharadwaj. This Canto lauds the stupendous spiritual powers and greatness of the Mantras of Lord Ram which are described as being superior to and far more powerful than any other Mantra dedicated to any other deity.

This Upanishad supplements and compliments two other major Upanishads dedicated to Lord Ram—viz. the Ram Purva Tapini Upanishad and the Ram Rahasya Upanishad. Both are included in this volume.

अध्याय—२, सर्ग— १
प्रथम कण्डिका
काशी एवं तारक मंत्र की महिमा

Chapter-2, Canto-1
Importance of Kashi (Varanasi)

Śānti Pāṭha /शान्तिपाठ

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः । स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥

स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः। स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥

ॐ शान्तिः ! शान्तिः !!शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /
sthirairāṅgaistuṣṭuvāmsastanūbhirvyasēma dēvahitaṃ yadāyuh //
svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
svasti nastārksyo ariṣṭanēmih svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

(The meaning of this Mantra is given in the beginning of Chapter no. 1 of this book).

श्रीरामोत्तरतापिनी

बृहस्पतिरुवाच याज्ञवल्क्यं । यदनु कुरुक्षेत्रं देवानां देवयजनं सर्वेषां भूतानां ब्रह्मसदनम् ।
 अविमुक्तं वै कुरुक्षेत्रं देवानां देवयजनं सर्वेषां भूतानां ब्रह्मसदनम् ।
 तस्माद्यत्र क्वचन गच्छति तदेव मन्येतेतीदं वै कुरुक्षेत्रं देवानां देवयजनं सर्वेषां भूतानां ब्रह्मसदनम् ।
 अत्र हि जन्तोः प्राणेषूत्क्रममाणेषु रुद्रस्तारकं ब्रह्म व्याचष्टे येनासावमृतीभूत्वा मोक्षीभवति ।
 तस्मादविमुक्तमेव निषेवेत । अविमुक्तं न विमुञ्चेत । एवमेवैतद्याज्ञवल्क्यः ।

इति प्रथमकाण्डिका समाप्तः॥

rāmottaratāpinyupaniṣat om /
 bṛhaspatiruvāca yājñavalkyam /
 yadanu kurukṣetraṁ devānāṁ devayajanaṁ sarveṣāṁ bhūtānāṁ brahmasadanam /
 avimuktaṁ vai kurukṣetraṁ devānāṁ devayajanaṁ sarveṣāṁ bhūtānāṁ
 brahmasadanam /
 tasmādyatra kvacana gacchati tadeva manyetetīdaṁ vai kurukṣetraṁ devānāṁ
 devayajanaṁ sarveṣāṁ bhūtānāṁ brahmasadanam /
 atra hi jantoḥ prāṇeṣūtkramamāṇeṣu rudrastārakaṁ brahma vyācāṣṭe
 yenāsāvamṛtibhūtvā mokṣībhavati /
 tasmādavimuktameva niṣeveta /
 avimuktaṁ na vimuñcet / evamevaitadyājñavalkya // 1//

iti pratham kaṇḍikā sampāta // 1 //

ॐ बृहस्पति ने याज्ञवल्क्य से पूछा— ‘हे ब्राह्मन्! जिस तीर्थ के सामने कुरुक्षेत्र भी छोटा लगे, जो देवताओं के लिए भी देवपूजन का स्थान हो, जो समस्त प्राणियों के लिए परमात्मा की प्राप्ति का धाम हो, वह जगह कौन सी है?’ यह सुनकर याज्ञवल्क्य ने उत्तर दिया— ‘निश्चय ही काशी तीर्थ ही प्रधान कुरुक्षेत्र (सत्कर्म करने का स्थान) है। वही देवताओं के लिए भी देवपूजन का स्थान है। वही समस्त प्राणियों के लिए परमात्मा प्राप्ति का धाम है। अतः जहाँ कहीं भी जाये, उस काशी तीर्थ को

ही प्रधान कुरूक्षेत्र मानना चाहिए। यहीं जीव के प्राण निकलते समय भगवान् शिव (रूद्र) ‘तारक ब्रह्म’ का उपदेश प्राणी को करते हैं जिससे वह अमृतमय रूप होकर मोक्ष प्राप्त कर लेता है। इसलिए काशी का ही सेवन करना चाहिए। अविमुक्त (काशी) तीर्थ का कभी परित्याग न करे। ठीक ऐसी ही बात है।’ इस प्रकार याज्ञवल्क्य ने बृहस्पति को समझाया (१)।

श्रीरामोत्तरतापिनीयोपनिषद् का प्रथम सर्ग समाप्त हुआ।

[This Canto describes the spiritual and metaphysical importance of Kashi, also known as Varanasi, which is an ancient city in India and is supposed to possess mystical powers that provide Mukti, or liberation and deliverance to those who die here. The reason is that Lord Shiva utters the divine name of Lord Ram in the ears of the dying man or woman. This fact is cited in our present Upanishad to bring to the fore the stupendous spiritual powers and prowess of the divine name and Mantras of Lord Ram, and to show that the Lord is none but the Supreme Being himself personified. One can imagine the astounding spiritual fruits that he can reap for himself if he uses the Lord’s various Mantras to do Japa (repetition) and Dhyana (meditation and contemplation) when merely hearing the Lord’s name being uttered into one’s ears at the time of death can provide liberation and deliverance from this world and its endless cycle of birth and death along with their attendant horrors.]

1. OM salutations! Brishaspati (the moral preceptor or the Guru of Gods) asked sage Yagyawalkya—‘Oh Brahmin! Which is the holy site that dwarfs Kurukshetra in its holiness, divinity and sanctity? Which is the place chosen even by the Gods to worship their seniors? Which is the abode for the creatures seeking deliverance, emancipation and salvation?’

Yagyawalkya replied—‘Certainly Kashi, also known as the city of Varanasi, is called the ‘Avimukta Tirtha’¹. It is the holy site which is the first and foremost place for doing noble, religious and righteous deeds—i.e. it is the ‘Kurukshetra’ for spiritual aspirants desirous of Mukti, or spiritual liberation and deliverance. [The word ‘Kurukshetra’ has two parts—‘Kuru’ means to ‘do’, and ‘Kshetra’ means an area or realm. Hence, the Kurushetra is the area or place where one must do deeds in order to obtain one’s desired objectives or fulfill one’s dreams. In the spiritual field, this doing of deeds in order to realise one’s objectives is to do auspicious and righteous deeds so that Mukti or liberation and deliverance is obtained from the endless cycle of birth and death in which the creature is trapped from time immemorial and countless generations of previous births. It is not that doing of good deeds elsewhere would not bear sweet fruits, but only that here the results are quicker as the spiritual soil, so to say, is more fertile at this place.]

It is the place of worship selected even by the Gods to honour the Supreme Being. It is the location where the creature can attain oneness with the Parmatma (the supreme transcendental Soul, or the Lord God of creation) more easily and with the least effort. Hence, one should treat this place called ‘Kashi’ as the real Kurukshetra no matter to which religious or pilgrim site he goes.

It is in this place where Lord Shiva (Rudra) preaches the dying creature about the ‘Tarak Brahman’². This nectar-like advice makes the creature immortal and helps in his final liberation from all fetters and deliverance from this mundane world. It is this advice

of Lord Shiva about the Tarak Brahm that bestows upon the dying creature once in a life-time and the final chance to obtain emancipation and salvation.

Hence, one should attempt to take up a residence in Kashi and have faith in its ability to provide Mukti. One should never abandon it. This is the truth'. Sage Yagyawalkya thus explained this to Brishaspati (1).

[Note—¹The word *Avimukta* literally means 'that which is not free; that which is bound or shackled'. Here the word means that place or that entity that has the potential to set free those who are shackled by providing them liberation and deliverance from their bondage. It has many connotations such as—(a) The holy pilgrimage site of Kashi or Varanasi, a city of northern India where Lord Shiva is said to reside eternally on this earth and provide this liberation and deliverance to the soul of a dying man by uttering the Tarak Mantra in his ears. This is being referred to in our present Ram Uttar Tapini Upanishad. (b) Another site is Kurushetra where the legendary Mahabharat war was fought. (c) According to Yoga philosophy, this site is located at two places corresponding to the holy sites mentioned above—one is the area around the ears, and the other is central point between the two eyebrows. (d) The Brahm-randhra which is the top central point of the head is also said to be the abode of Brahm. It is the Avimukta area because when the ascetic is able to concentrate his attention on this citadel, he achieves supreme bliss and peace. According to Yoga, when the vital energy of Kundalini is aroused, it snakes up the spine and enters this area, thereby immense bliss to the aspirant.

This concept has been elaborately described in the following Upanishads—(i) Shukla Yajur Veda's Advai Tarak Upanishad, verse no. 3; Tarsar Upanishad, Canto 1, verse no. 1.

²*Tarak Mantra*— The word 'Tarak' means 'that which gives liberation and deliverance'; and 'Mantra' of course means 'a spiritual formula that enables the aspirant to achieve success in his desired spiritual goal'. Hence, the Tarak Mantra is that Mantra which empowers the spiritual aspirant to find liberation and deliverance from this mudanne world of birth and death along with its associated horrors.

The Tarak Mantra is therefore a group of esoteric, ethereal and holy syllables, words or phrases having mystical powers and divine potentials that can achieve miraculous results for the adherent as they have the authority to bestow special spiritual abilities on the creature and help in his liberation and deliverance, his emancipation and salvation. The word 'Tarak' means an entity that takes one across some formidable obstacle that seems otherwise insurmountable and unconquerable. It is a medium by which all hurdles and impediments in one's path that prevent one from attaining his spiritual goal are overcome easily. It is therefore an instrument that provides spiritual liberation and deliverance to the seeker, one that gives emancipation and salvation to the creature's soul, a vehicle that can take a creature across the ocean of endless miseries and pains from which he is suffering in this world and from which he sincerely wishes to find freedom.

The word Tarak means to cause or enable to pass or cross over, to carry over, one that rescues, provides relief and succour, one that can provide liberation and deliverance to the creature from any bondage. Further, the word Tarak also refers to the 'eye of wisdom that liberates one from the darkness of ignorance and delusions', and it has relevance here because meditation leads to the opening of the inner 'eye' of insight that leads to self realisation and enlightenment. 'Tarak' also means a meter of 4 x 13 syllables; hence it refers also to the various Mantras used for the purpose of meditation.

The Tarak Mantra is that which provides final deliverance to the soul of the spiritual seeker or aspirant. It is said in the Upanishads that the Mantras pertaining to Lord Ram are called the Tarak Mantra because it is on the strength of this Mantra that a dying man

gets permanent liberation and deliverance from the shackle of this body as well as the world and its cycle of birth and death. Lord Ram is none other than the supreme transcendental Brahm himself personified. This fact is reiterated in Ram Uttar Tapini Upanishad, Canto 5, verse no. 4/4.

Hence, the Mantra of Lord Ram is also known as the Tarak Mantra—refer: Ram Uttar Tapini Upanishad, Canto 2, verse no. 1; Canto 4, verse no. 7; and Canto 6, verse nos. 1-29.

The Tarak Mantra of Lord Ram is ‘Raam/Raan(g) Raamaaya Namaha’—refer: (i) Tripadvibhuti Maha Narayan Upanishad, Canto 7, paragraph no. 22; (ii) Ram Rahasya Upanishad, verse no. 16.

This holy Tarak Mantra of Lord Ram is regarded as being equivalent to the Tarak Mantra of Brahm, viz. ‘OM’—refer: Ram Uttar Tapini Upanishad, Canto 2, verse no. 2.

There are various Upanishads dealing with this aspect of meditation and spiritual deliverance—such as Advaita Tarak Upanishad and Tarak/Tarsar Upanishad of the Shukla Yajur Veda tradition. These Upanishads describe ‘Tarak Brahm’ in all its finer connotations.

Some of the important Upanishads that are dedicated to this concept of Tarak are the following—Tarak/Tarsar Upanishad; Advaitarak, verse nos. 3, 7-11; Ram Purva Tapini Upanishad, Canto 4, verse nos. 1-12; Ram Uttar Tapini Upanishad, Canto 1-2 (full); Canto 4, verse nos. 7-8; Canto 5, verse nos. 4/1-47; Canto 6, verse nos. 1-29; Ram Rahasya Upanishad, Cantos 2-3 and 5 (full); the Atharva-shikha, 2/1; Atharvashir, Kandika (Canto) 4; Nrisingh Purvatapini Upanishad, Canto 1, verse nos. 15-16; Naradparivrajak Upanishad of Atharva Veda, Canto 8 which is fully devoted to this theme; Bhasma Jabal Upanishad, Canto 2, paragraph nos. 4 and 18 (Shiva’s Tarak Mantra); Dattatreya Upanishad, section 1, verse nos. 1-3, section 2-3; Tripadvibhuti Maha Narayan Upanishad, Canto 7, paragraph no. 22 (Tarak Mantra of Lord Ram).

Lord Shiva advises the creature about the supreme truth and absolute reality in creation. He enlightens the creature about the supreme, transcendental, eternal, absolute and the only Truth in this creation, called Brahm, which incidentally is the cosmic Consciousness as well as the ultimate destination of the soul of the creature where the latter would find eternal rest, peace and tranquility.

Lord Shiva enlightens the creature that his true identity is the Atma, the pure consciousness, which is eternal, imperishable, incorrupt and pure, and which is synonymous with the supreme Brahm as the latter is nothing but the cosmic form of the same Consciousness. The creature is made aware of the fact that his ‘true self’ is not the gross body that is dying and that would be cremated in the fire, but it is the Atma that never dies as it is eternal and imperishable. Therefore, the creature is made to feel reassured that there is nothing to fear from death.

Shiva preaches the creature about the divine Mantra of Lord Ram as has been prescribed in this Upanishad that ensures his deliverance from the fetters of this mundane and ensnaring world. This is because the Mantras of Lord Ram have the stupendous mystical powers, the potential, the strength, the valour and the dynamism that they can actually break the shackle by which the wary creature had been forcefully tied, unwillingly and secretly, to the gross body and bonded to the gross world. To cite a simple illustration, the divine Mantras of Lord Ram are like powerful rays of laser or powerful bursts of electrons or currents of high voltage electricity that can perform miraculous tasks unheard of or unimagined.

Besides this, Lord Ram is Brahm personified, and his four-letter name ‘Ram’ is equivalent to OM, which is the Mantra for Brahm, in its spiritual strength and metaphysical importance. It is significant to note that out of all the countless Mantras and Beej Mantras enumerated in various Upanishads and other scriptures, the name of Lord

Ram and his Beej Mantra ‘Raam’ are the only ones that are honoured with the title of ‘Tarak Mantra’—i.e. the Mantra that can provide liberation, deliverance, salvation and emancipation to the creature. Though OM is directly related to the supreme transcendental Brahm, it is ‘Rām/ Rāṁ (pronounced as ‘Raam’ and ‘Raan(g)’ respectively’, the Beej Mantra and the name of Lord Ram which is called the ‘Tarak Mantra’. When OM is used before it, it is used as a salutation and a sign of showing respect to the main deity—which is ‘Rām/ Rāṁ’. Thus, the Mantra becomes “oṃ Rām”. Again, these Upanishads also elucidate and expound upon the fact that there is no difference at all between Brahm and Ram. Hence, what Lord Shiva preaches to the dying man at Kashi by way of Lord Ram’s Mantra is essentially the truth about Brahm and his own self which is the pure Consciousness.

With this enlightenment, the creature finds peace of mind and contentedness in heart. This preaching leads to his realisation about his eternal and truthful form as the Atma that is eternal and imperishable, and this realisation helps in the creature’s liberation from numerous delusions that had trapped his soul to the material attractions of the world and the pleasures of the gross body. This eclectic realisation of the truthful nature of the Atma and his own ‘self’ provides the dying man immense peace of mind and a sense of fulfillment. He is able to break free from the fetters that shackle him to the vicious and endless cycle of birth and death. It gives his tormented soul its final rest and bliss.

There is another twist to this concept of treating Kashi as the place that provides Mukti. When a man lives here, he watches endless corpses being brought in for cremation. He observes that the rich and the poor, the well-connected and powerful as well as the down-trodden and the humblest—all meet the same fate. He sees the mighty and the high lying on the same stack of wood to be cremated as the pauper and the beggar. He further notices that the towering fortunes and worldly acquisitions of a man are all left behind and nothing accompanies him to the funeral pyre. If a man is wise and thoughtful enough, these observations would make him ponder about the reality of this world, the utility of pursuing this material world, the transient and impermanent nature of the world as well as the body, the numerous inconsistencies that exist in this life, and to search for something that has an eternal value that would give him real peace and happiness. At this stage he comes in contact with the wisdom enshrined in the Upanishads. But he might not have the time or the intellectual capital to understand their profound philosophies, so he takes to the recourse provided by Lord Shiva himself—and it is to take the shelter of Lord Ram and repeat his powerful Mantras just like a diseased man takes the best medicine diligently to get rid of his disease. If this medicine is provided by an expert doctor, what more can he wish and expect. Lord Shiva is the wisest amongst the Gods, and when he himself advises this remedy for a creature’s spiritual ills, a wise man would not bat an eyelid before grasping this golden opportunity with both hands, so to say, and find permanent peace and happiness of his soul.

According to the Atharva Veda’s *Dattatreya Upanishad*, section 1, verse nos. 1-3, the ‘Tarak’ is that aspect of the Brahm, the Supreme Being, that bestows Mukti (spiritual liberation and deliverance; emancipation and salvation) to the seeker. Therefore, Brahm is called ‘Datta’—‘one who gives’ Mukti. And the Mantra for this aspect of Brahm is ‘Hansa’.

The Tarak Mantra for Brahm, according to the *Dattatreya Upanishad*, section 1, verse no. 3 is *Daa Hansa*. To quote—“When Brahma (the creator) meditated and realised the divine form of Narayan, i.e. when he became Brahm-realised and enlightened about the Truth, he exclaimed—‘Daa Hansa’. That is, the Lord who gives (‘Daa’ standing for one who gives) is none but ‘Hansa’ (literally a divine Swan but implying the supreme transcendental Brahm who is the Supreme Being for whom this epithet is used). [This phrase ‘Daa Hansa’ may also mean ‘the Supreme Being who gives life and consciousness

to the world lives in the form of the Jiva, the creature, as his true self known as the Atma or the soul’.]

The Beej Mantra of this ‘Hansa’ qualified as ‘Daa/Dā’ is ‘Dām̐’. Hence, ‘Dām̐’ is the one-lettered Mantra of the Supreme Being known as Narayan as well as the Hansa.

[That is, the Beej Mantra or the seed monosyllabic divine letter related to the Supreme Being, who ‘gives’ and resides in the individual creature as his ‘Atma’, is ‘Daa/Dā’.]

This Beej Mantra ‘Dām̐’ is the Tarak Mantra of the Supreme Being known as Hans.

One should meditate upon it. It gives freedom from having to reside in a mother’s womb and undergoing its accompanying horrors again. [That is, it frees the worshipper from having to take a birth again.] [3].”

The Atharva Veda’s *Atharvashir Upanishad*, Kandika 4, and *Naradparivrajak Upanishad*, Canto 8 describes that OM is the Tarak Mantra as follows—“Sage Narad asked the supreme creator Brahma—‘Oh Lord! Which is the Mantra that can help the creature to cross over or find freedom from the endless cycle of birth and death? I have humbly come to seek this knowledge from you, so please be kind to enlighten me on the subject.’ [Refer Canto 5, verse nos. 20, 26; Canto 7, verse no. 11.]

Brahma replied—‘So be it. I shall tell you about it. Oh son Narad, this Mantra known as Tarak Mantra is OM. [The word ‘Tarak’ means an instrument that provides spiritual liberation and deliverance, one that gives emancipation and salvation to the creature’s soul, a vehicle that takes across, a vehicle that can take a creature across the ocean of endless miseries and pains from which he is suffering in this world. The Tarak Mantra is a group of esoteric, ethereal and holy syllables, words or phrases having mystical powers and divine potentials that can achieve miraculous results for the adherent as they have the authority to bestow special spiritual abilities on the creature and help in his liberation and deliverance, his emancipation and salvation. The Mantra that has this potential is called the Tarak Mantra.]

OM is a personification of Brahm (i.e. it represents the supreme transcendental Divinity in its most subtle and sublime form). Hence, a wise spiritual aspirant must meditate and contemplate upon OM both as a ‘Vyasthi’ as well as a ‘Samasthi’. [Briefly, the word ‘Vyasthi’ means to treat an entity in isolation, individuality, single entity, and the word ‘Samasthi’ means totality, aggregate of things, all-inclusive. Therefore, OM is to be treated as standing for Brahm in all its manifestations—both at the micro level of creation as well as at the macro level of creation. It is to treat OM as an individual Mantra representing Brahm (‘Vyasthi’) as well as the vehicle for realising that universal cosmic Divinity that is all-pervading and all-including (‘Samasthi’).”

Refer also to *Narad Parivrajak Upanishad*, Canto 5, verse nos. 20, 26, and Canto 7, verse no. 110 which also endorse this view.]

Thus ends Canto 1 of Ram Uttar Tapini Upanishad.

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अध्याय—२, सर्ग—२

द्वितीय कण्डिका

ओम एवं श्रीराम के तारक मंत्र का महत्व

Chapter-2, Canto-2 The importance of 'OM' & Sri Ram's 'Tarak Mantra'

*तस्य वाचकः प्रणवः—His representative word is OM (Patanjali Yog Sutra, 1/27).
तज्जपस् तद् अर्थं भावनम्—The repetition of this OM and meditating on its meaning is equivalent to doing the same for the Supreme Being (1/28).
'Ishwar is the Atma as seen and/or grasped by the mind. His highest name is OM. So repeat it, meditate on it and think of all its wonderful nature and attributes. Repeating the OM continually is the only true worship. It is not a word, it is God himself' — Swami Vivekanand (The Complete Works of Sw. Vivekanand, 9 vols, 7/62).
Let them also that love thy name be joyful in thee (Psalms, 5/11).
For out heart shall rejoice in him because we have trusted in his holy name (Psalms, 33/21).]*

*The Lord is His name (Jeremiah, 33/2; Isaiah, 48/2; Amos, 4/13).
I will praise thy name, o Lord, for it is good (Psalms, 54/6).
Magnify the Lord with me, and let us exalt his name together (Psalms, 34/3).
Let them also that love thy name be joyful in thee (Psalms, 5/11).
For out heart shall rejoice in him because we have trusted in his holy name (Psalms, 33/21).*

अथ हैनं भरद्वाजः पप्रच्छ याज्ञवल्क्यं किं तारकं किं तारयतीति ।
सहोवाच याज्ञवल्क्यस्तारकं दीर्घानलं बिन्दुपूर्वकं दीर्घानलं पुनर्मायां नमश्चन्द्राय नमो भद्राय नम
इत्येतद्ब्रह्मात्मकाः सच्चिदानन्दाख्या इत्युपासितव्यम् ॥ १ ॥

atha hainaṁ bhāradvājaḥ papraccha yājñavalkyaṁ kiṁ tāraḥ kiṁ tārayatīti /
sahovāca yājñavalkyastāraḥ dīrghānalaṁ bindupūrvakaṁ dīrghānalaṁ punarmāyāṁ
namaścandrāya namo bhadraya nama ityetadbrahmātmikāḥ saccidānandākhyā
ityupāsītavyam // 1 //

इसके बाद भरतद्वाज ने याज्ञवल्क्यजी से पूछा— 'हे भगवन्! कौन तारने वाला (तारक) है और कौन तरता है?' इस प्रश्न के उत्तर में याज्ञवल्क्य मुनि बोले— 'तारक मंत्र इस प्रकार होता है। दीर्घ आकार सहित अनल (रेफ, रकार) और वह रेफ बिन्दु (अनुस्वार) से पहले स्थित हो। उसके बाद फिर दीर्घ स्वर विशिष्ट रेफ हो और उसके अनन्तर माय नमः ये दो पद हों। इस प्रकार 'रां रामाय नमः' यह तारक मंत्र बना। इसके सिवा राम पद के सहित 'चन्द्राय नमः' एवं 'भद्राय नमः' ये दो मंत्र भी तारक हैं। ये तीनों मंत्र क्रमशः ॐ कारस्वरूप, तत्स्वरूप और ब्रह्म स्वरूप हैं। ये ही क्रमशः 'सत्, चित् और आनन्द' नाम धारण करते हैं। इस प्रकार इनकी उपासना करनी चाहिए (१)।

[In this Canto, sage Yagyawalkya explains to sage Bharadwaj the importance of the ethereal Mantra ‘OM’ and its similarity to the Tarak Mantra of Lord Ram.]

1. Sage Bharadwaj asked sage Yagyawalkya—‘Oh Lord! Who is the ‘Tarak’—or which is the entity that provides liberation, deliverance, emancipation and salvation to the creature, or in other words, delivers the soul of the creature from this mundane, deluding and entrapping world, and gives the former freedom from all future transmigration?’

And, who is the one who benefits from this benevolence—or, who gets the benefit of this deliverance, liberation, emancipation and salvation?’

To answer this question, the famous sage Yagyawalkya replied—‘The Tarak Mantra (i.e. a group of letters or syllables or words infused with divine mystical powers and charged with dynamic spiritual energy that enables them to acquire the magical potential to deliver the soul of the creature from this deluding and entrapping world, and provide it with emancipation and salvation once and for all) is as follows—

‘The Sanskrit alphabet ‘Ra’ standing for ‘Anal’ or the fire element, with the sign of the second vowel ‘Aa/ Ā’ (ॐ / ā Ā) added to it (indicating its extended reach, energy, potentials, powers and majesty), and with a ‘dot’ (called an Anuswar ‘ँ’) on its top (standing for its supremacy over all other Mantras), i.e. the monosyllabic word ‘Rām’, is the first word of the divine holy Mantra of Lord Ram. It is also called the ‘Beej Mantra’ of Lord Ram. [Refer Ram Rahasya Upanishad, Canto 2, verse nos. 1-2.]

The second word consists of three parts—viz, ‘Rā’, followed by the word ‘māya’, and then ‘namaḥ’.

Hence, the full ‘Tarak Mantra’ becomes ‘rām rāmāya namaḥ’. [Refer Tripadvibhut Maha Narayan Upanishad, Canto 7, paragraph no. 22; Ram Rashasya Upanishad, Canto 2, verse no. 16.]

Besides this, the two other Mantras under this category of Tarak Mantra are the following—‘rām candrāya namaḥ’, and ‘rām bhadraḥ namaḥ’. [Refer [Tripadvibhut Maha Narayan Upanishad, Canto 7, paragraph no. 26; and Ram Rahasya Upanishad, Canto 2, verse no. 25.]

These three Mantras are respectively representative or symbolic of OM, Tattwa and Brahm.

[In other words, the first Tarak Mantra ‘rām rāmāya namaḥ’ is equivalent to OM; the second Tarak Mantra ‘rām candrāya namaḥ’ is equivalent to Tattwa; and the third Tarak Mantra ‘rām bhadraḥ namaḥ’ is equivalent to Brahm.

It ought to be noted here that all these three terms, i.e. OM, Tattwa and Brahm, essentially refer to the same eclectic entity that is the absolute Truth and Reality of creation, and it is the supreme transcendental Consciousness known by different names.

‘OM’ is the Beej Mantra or the root or seed monosyllabic word referring to Pranav, which in turn is synonymous with the primary Authority and cosmic Consciousness known as Brahm that is responsible for the entire creation coming into being, its maintenance and its conclusion. OM stands for the most sublime and primary form of energy that was responsible for initiating the process of creation, and which is still reverberating in the ether in the form of cosmic background sound. The entire creation is regarded as being a revelation of OM.

The word 'Tattwa' means basic or fundamental aspect of anything. Since Truth is the fundamental reality in any given situation, and in the spiritual sphere it is known as Consciousness revealed as the Atma at the microcosmic level of creation and as Brahm at the macrocosmic level, the word obviously refers to them. It also refers to the basic elements in whose form the universal Consciousness has revealed or expressed itself in order to give effect to the shaping of this vast and multifarious creation.

Finally, Brahm is the universal Supreme Being, the one whose Beej Mantra is OM and who is the Tattwa referred to above.]

These three Mantras have symbolically manifested in the form of the three virtues of 'Sat, Chitta and Anand' respectively. In other words, these Mantras symbolize the three great virtues of creation—viz. 'Sat' meaning truthfulness, 'Chit' meaning consciousness and awareness as well as the sub-conscious, and 'Anand' meaning the ecstasy and bliss, the exhilaration and happiness that accompanies the realisation of the truth of the 'self' as being consciousness in all its glory and magnificence.

This is the way one should interpret them, have trust and firm conviction in them, and worship, revere, honour and adore them with sincere devotion and dedication (1).

अकारः प्रथमाक्षरो भवति । उकारो द्वितीयाक्षरो भवति ।
मकारस्तृतीयाक्षरो भवति । अर्धमात्रश्चतुर्थाक्षरो भवति ।
बिन्दुः पञ्चमाक्षरो भवति । नादः षष्ठाक्षरो भवति । तारकत्वात्तारको भवति ।
तदेव तारकं ब्रह्म त्वं विद्धि । तदेवोपासितव्यमिति ज्ञेयम् ।
गर्भजन्मजरामरणसंसारमहद्भयात्संसारयतीति । तस्मादुच्यते षडक्षरं तारकमिति ॥ २ ॥

akāraḥ prathamākṣaro bhavati / ukārodvitīyākṣaro bhavati /
makārastrītyākṣaro bhavati / ardhamātraścaturthākṣaro bhavati /
binduḥ pañcamākṣaro bhavati / nādaḥ ṣaṣṭhākṣaro bhavati / tāratvāttārako bhavati /
tadeva tāraḥ brahma tvaṃ viddhi / tadevopāsitavyamiti jñeyam /
garbhajanmajarāmaranaśaṃsāramahadbhayāt saṃtārayatīti /
tasmāducyate ṣaḍakṣaram tārakamiti // 2 //

ॐकार में प्रथम अक्षर अकार है, दूसरा अक्षर उकार है, तीसरा अक्षर मकार है, चौथा अक्षर अर्ध मात्रा है, पंचम अक्षर अनुस्वार है और छठा अक्षर नाद है। इस प्रकार ६ अक्षरों वाला तारक मंत्र होता है। वह सबको तारने वाला होने के कारण तारक कहलाता है। उस ॐकार अथवा रां इस बीज मंत्रमय अक्षर को तुम तारक ब्रह्म समझो। वही उपासना के योग्य है, वह गर्भ, जन्म, जरावस्था, मृत्यु तथा संसारिक महान् भय से प्राणि को भली-भाँति तार देता है (२)।

2. The divine ethereal word OM has four sound syllables or letters of the Sanskrit language— viz, A, O, U, M. But in practice, it has six sound forms forming the following six syllables or letters as follows—the first is 'A' (अ / a A —pronounced as in a pen, run)

which is the 1st letter of the Sanskrit alphabet, the second is ‘Oo/U’ (ॐ / u U — pronounced as in *bull*) which is the 5th letter of the Sanskrit alphabet, the 3rd is ‘Ma’ (म / ma M m —pronounced as in *mother*) which is the 38th letter, the 4th letter is the half-syllable in the form of a sign known as the Ardha Maatra, the 5th is the ‘Anuswar’ (dot ॠ / ॡ [ṁ] = ṁ Ṃ —producing the sound equivalent of a silent letter ‘M’ as pronounced at the end of words such as *mum*, *come*), and the 6th is the crescent shaped ‘Naad’, also known as the ‘chandra bindu’ (ँ) placed on the symbol for the word OM. [The Naad consists of two parts—the crescent shaped moon at the bottom and a dot dangling on the top of it at its focal point; it is also collectively called the ‘Chandra Bindu’, and it’s a nasal sound which is something like ‘ṁ Ṃ’ added as a suffix to a word—e.g. *swung*, *rung*.]

The final geometrical shape or symbol of the divine, ethereal and cosmic word OM for Brahm is— ॐ.

In this way, the cosmic, primordial, ethereal and divine sound OM is also called the ‘Tarak Mantra’. It is so-called because it has the potential and mystical powers of providing liberation and deliverance to the creature from the shackles which tie him to this mundane world of an endless cycle of birth and death.

You must consider that word OM, or its synonymous word ‘Raam/Raan(g)’ (रं), as the Tarak Mantra. It is worthy of being worshipped, revered, honoured and adored; it is worthy of being contemplated and meditated upon. It provides deliverance from the horrible torments that the creature has to suffer in the womb, at the time of his birth, his old age and at the time of his death, as well as other great fears from this world that the creature has to suffer from. [This is obviously because this Mantra has the potential to provide emancipation and salvation to the soul, thereby freeing it from the burden and compulsions of taking birth in this world and having to face its interminable horrors. That is why it is called the ‘Tarak’ in the first place.] (2).

य एतत्तारकं ब्रह्म ब्राह्मणो नित्यमधीते । स पाप्मानं तरति । स मृत्युं तरति ।
स ब्रह्महत्यां तरति । स भ्रूणहत्यां तरति । स वीरहत्यां तरति । स सर्वहत्यां तरति ।
स संसारं तरति । स सर्वं तरति । सोऽविमुक्तमाश्रितो भवति ।
स महान्भवति । सोऽमृतत्वं च गच्छति ॥३॥

इति द्वितीयाकण्डिका समाप्तः॥

ya etattāraṇaṁ brahma brāhmaṇo nityamadhīte / sa pāpmānaṁ tarati /
sa mṛtyuṁ tarati / sa brahmahatyāṁ tarati / sa bhrūṇahatyāṁ tarati/
sa saṁsāraṁ tarati / sa sarvaṁ tarati / so’vimuktamāśrito bhavati / sa mahānbhavati /
so’mṛtatvaṁ ca gacchati // 3//

iti dvitīya kaṇḍikā sampāta // 2 //

जो ब्राह्मण इस तारक तारक मंत्र का सदा जप करते हैं वह सम्पूर्ण पापों को पार कर जाते हैं, मृत्यु को लांघ जाते हैं, ब्रह्महत्या, भ्रूणहत्या एवं वीरहत्या से तर जाते हैं। इतना ही नहीं, वह सम्पूर्ण हत्याओं से तर जाते हैं, वह संसार से तर जाते हैं, सबको पार कर जाते हैं। वह जहाँ कहीं भी रहते हैं वही क्षेत्र उनके लिए काशीधाम (अविमुक्त क्षेत्र) बन जाता है। वे महान होते हैं एवं अमृततत्त्व को प्राप्त होते हैं (३)।

श्रीरामोत्तरतापिनीयोपनिषद् का द्वितीय सर्ग समाप्त हुआ।

3. [This verse describes the benefits that accrue to a person who has faith in the Tarak Mantra, repeats it with devotion (i.e. does Japa with it) and uses it as a means to attain liberation and deliverance (called Mukti) from his spiritual and worldly torments.]

Any Brahmin (i.e. any wise and learned person who is a sincere aspirant or spiritual seeker, or any person who is eager, mentally inclined and honest to learn and know about the supreme Brahman, or any person who is nobler in thoughts, actions, inclination, temperaments, desires etc. than the others; the word Brahmin does not refer to any specific class of society here), who repeats this Tarak Mantra constantly, consistently and persistently, becomes empowered to overcome the ill affects of all types of evils, sins, misdeeds, misdemeanors etc. that he might have committed so far.

He becomes so holy that he literally leaps across death (i.e. he does not suffer from the terrible agonies associated with death).

Not only that, he is also freed (pardoned) from such grave sins as killing a Brahmin (or any learned and senior person, or for that matter any living creature), destroying an embryo in the womb (i.e. causing abortion) as well as killing a brave warrior deceitfully. Not limited to this, he in fact is exonerated from the sin of all the forms of killings that he might have been involved in.

He is delivered from this world and crosses over all the hurdles of life.

Wherever he stays, for all practical purposes, he is deemed to the living in the 'Avimukta site' (i.e. in the pilgrim site of Kashi/Varanasi—see verse no. 1 of Canto 1).

He is deemed to be great. He attains the supreme state of existence marked by eternity, felicity and beatitude. He is able to taste the elixir of eternal and imperishable life (3).

[Note—This verse should not be construed as a license for murder and committing other sins in the belief that mere repetition of the holy Mantras and living in Kashi would provide freedom from their horrific consequences. No, they wouldn't. Unless the man is sincere about his repentance and regrets honestly, unless he sincerely wants to reform himself and turn a new leaf in his life, mere reading of any scripture or visiting a pilgrim site or repeating some Mantra would not serve any purpose. An honest man who has realised his mistakes and wishes to atone for his misdeeds would not shy away from accepting his misdeeds, which in itself requires a great deal of moral courage and strength of mind as accepting one's crimes and confessing may be used against him. Such a man would also like to undo what mistakes he had done previously in his life as far as he can. Towards this end, he would willingly suffer, because this suffering is a form of 'Tapasya' or penance for him to wash away the soot that has clung to his pure self because of his past.

The very fact that the man is sincerely desirous of emancipation and salvation ensures that he has decided to reform himself and is very eager for repentance for his past misdeeds and sins that he might have committed out of ignorance or out of compulsions of circumstances. Every man has the right to reform himself, for to err is an ordinary part of human life. No one can claim that he has not committed any wrong any time in life. The very realisation that he has been erring, that he must redeem himself while there is still some time left, and the sincerity with which the aspirant seeks liberation from bondages that are consequent of his past evil deeds is a sign that he should be given a chance to reform himself.

The Upanishad gives the remedy and the means of his spiritual upliftment, redemption and rehabilitation. It essentially tells him that everything is not lost, and there is still a chance of finding Mukti from the evil consequences of his past deeds. The basic idea that is being stressed here is that every man or woman gets a chance for redemption in life, and it is another matter how he or she looks at it or even recognizes that opportunity. The chance is there, but that chance is not to be played fools around with; it has to be used judiciously. It should not be used to hoodwink the world and escape punishment, but for true repentance and mending of ways. A man should not revert back to his bad old habits once he is assured of pardon for his past mischief.

This is essentially what the aim of this Upanishad is; this is the implied meaning when it says that even such horrible sins as murder would be excused. The subtle and implied intentions of the scriptures should be correctly interpreted to really benefit from them, and not to use them to justify reckless behaviour, as that would be tantamount to killing their spirit. That these wise principles enshrined in the scriptures would be twisted and turned on their heads by selfish men is not their fault.

Refer also to Canto 5, verse no. 8-9, 13-18 of this Upanishad. In verse no. 14 it is said that a Srotriya Brahmin, i.e. a Brahmin who has studied the Vedas, commits theft of gold or gems belonging to others, he is also pardoned from this sin. But again it must be noted that this pardoning of the sin is applicable only if he decides to repent and take the spiritual recourse of surrendering before the supreme Lord and repeats his divine Mantra to purify his inner-self. But again, as in all the previous cases of sins being forgiven, the regret must be sincere, and the desire to repent and relent most honest, in order to benefit from this pardoning clause prescribed in the Upanishad. Frankly, this would involve accepting one's guilt and returning the gold or the gem to the rightful owner if it is at all possible. If that would mean punishment of some kind, then it has to be accepted. The provision of granting a pardon as prescribed in this Upanishad should not be taken as a blanket license for committing theft and evil deeds, for that is not at all the intention. The pardoning is given as a caveat that the sin is never repeated under any circumstance in the future, that one is sincerely repentant and needs an avenue for redemption, and if it is at all possible then all attempts must be made to compensate the offended party to the best of one's ability.]

Thus ends Canto 2 of Ram Uttar Tapini Upanishad.

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अध्याय— २, सर्ग— ३
तृतीय कण्डिका
ओम ॐ मंत्र का महत्व

Chapter-2, Canto-3
The importance of OM

अत्रैते श्लोका भवन्ति ।

अकाराक्षरसंभूतः सौमित्रिर्विश्वभावनः । उकाराक्षरसम्भूतं शत्रुघ्नस्तैजसात्मकः ॥१॥

atraite ślokā bhavanti /

akāraṁśarasambhūtaḥ saumitriṁviśvabhāvanaḥ /

ukāraṁśarasambhūtaḥ śatrughnastaijasātmakaḥ // 1//

सुमित्रानन्दन लक्ष्मण प्रणव के अकार अक्षर से प्रादुर्भूत हुए हैं। वेदान्त की भाषा में वे पुरुष की जागृत अवस्था 'विश्व' के रूप में ध्यान करने योग्य हैं (वे चारों व्यूहों में संकर्षणरूप हैं)। शत्रुघ्न का प्रणव के उ अक्षर से प्रादुर्भाव हुआ है। वेदान्त की भाषा में वे पुरुष की स्वप्न अवस्था 'तैजस' रूप हैं। उन्हें चारों व्यूहों में प्रद्युम्न कहते हैं (१)।

[This Canto describes how the four letters of the ethereal Mantra OM had manifested themselves as the four brothers Ram, Laxman, Bharat and Shatrughan. Then it goes on to assert that Sita, the consort of Lord Ram, is a manifestation of Mother Nature known as the primordial Prakriti. Intertwined in this discussion are metaphysical concepts as the four states of consciousness such as the Jagrat or waking, Swapna or dreaming, Sushupta or deep sleep, and Turiya or post deep sleep or the early stage of transcendental existence.]

1. The 1st syllable of the cosmic, divine, sublime and ethereal word OM is the Sanskrit alphabet 'A' (अ / a A) corresponding to the English alphabet 'A' and pronounced as a pen, son, sun. The son of Sumitra, i.e. Laxman¹ (the younger brother of Lord Ram), who enchants the entire world by his bewitching charm, is a manifestation of this letter. In Vedant, he represents the Jagrat² or 'waking state of consciousness' of the Atma or soul. In this state of existence, the Atma is aware of the external gross world at large, and therefore it is recognized as 'Vishwa'—literally meaning 'the world'. [Amongst the 4 chief names of Vishnu, he represents the name 'Sankarshan'.]

The 2nd syllable of OM is the Sanskrit alphabet 'Oo/U' (उ / u U) corresponding to its English counterpart 'U'. Shatrughan³, who is known for his stupendous 'Tej', or his potentials and glory as the vanquisher of enemies, is a manifestation of this letter. In Vedantic terms, he represents the Swapna⁴ or the 'dream state of consciousness'. In this state of existence, the Atma is unaware of the external gross world at large, and is centered around the subtle world of the inner-self and the sub-conscious which is

powerful and full of energy that more often than not remains hidden, dormant and concealed during the waking state. This state is therefore recognized as the ‘Taijasa’—literally meaning ‘energetic and vibrant’. Another reason for it being called ‘Taijasa’ is that it can ‘dream and imagine’ things of stupendous varieties and dimensions which the creature cannot ever hope to see or conceive in his mind when he is awake. [Amongst the 4 chief name of Vishnu, he stands for ‘Pradumna’.] (1).

[Note—The four states of existence of consciousness have been described in a number of Upanishads—viz. (a) Shukla Yajur Veda—Subalo-panishad, Canto 4 full as well as Canto 9, verse no. 1-7; Paingalo-panishad, 2/11-15; Mandal Brahmin Upanishad, 2/4-2/5; (b) Krishna Yajur Veda tradition—Varaaha Upanishad, Canto 2, verse no. 59-64, 72; Canto 4, verse no. 11-20; Brahmo-panisha, verse no. 1, 20-21; Kaivalyo-panishad, verse no. 12-14; Dhyana Bindu Upanishad, verse no. 93/12-93/15; Sarwasaaro-panishad, verse no. 4; Shaarirako-panishad, verse no. 14. (c) Atharva Veda tradition—Mandukya Upanishad, verse nos. 3-7; Atharvashikha; Nrisingh Purvatapini Upanishad, Canto 4, verse no. 4-7; Naradparivrajak Upanishad, Canto 5, verse nos. 1, 24-25; Canto 6, verse no. 4, Canto 8, verse nos. 9-16, 19-20.

¹Refer note of verse no. 5 for an exposition on Laxman as being equivalent to the Jagrat state.

²Briefly, the *Jagrat state* is the 1st stage or the waking of consciousness. During this state, a creature’s sense organs that constitute its gross body are active and they receive inputs from the physical material world outside which they in turn transfer to the mind which forms the creature’s subtle body. This mind then filters through the clutter of information, then either orders the organs of action to respond accordingly, or it consults its supervisor, the intellect, for advice. Meanwhile, the mind stores all the information in its data bank for future reference much like the record room of an office. The true self of the creature, the pure conscious Atma, is like the King in whose secretariat the mind and intellect work, and therefore the Atma is the final Authority which takes the final decision and is responsible for all the things done by each of these individual entities. Even as the King cannot absolve himself for the sins committed by his subjects during his rule or plead ignorance of whatever is happening in his kingdom though he is not directly involved in them or in the day to day routine work of the kingdom as he stays in his palace and cannot be practically expected to control each movement in his kingdom, but he is morally responsible for them and cannot deny this responsibility. Similarly, the Atma of the creature is responsible for each and every thing that the creature does though the Atma is limited to its palace-like residence in the heart of the creature. So, the otherwise immaculate Atma is accused of things that body or mind of the creature does because the Atma is at the helm of affairs.

During this Jagrat state, the Atma interacts with the outside world through the medium of the sense organs of the gross body (i.e. the physical body). The sense organs of perception of the body collect information from the external world and pass them over to the mind, which in turn processes them and passes necessary instructions to the organs of action on the one hand, and files data for future reference in its memory bank on the other hand. The mind would also refer to the intellect those things which are not routine in nature. It is the transcendental state of supreme enlightenment and self-realisation.

The Jagrat state is when the consciousness is aware of the external world of material objects, and this is made possible through the medium of the sense organs of perceptions such as the eye, ear, nose, tongue and skin which enables the creature to respectively see, hear, smell, taste and feel this world. The creature’s responses are carried out with the help of the organs of action such as the hands which receive, the legs that take him to the desired place, the mouth that helps him to speak and eat, the excretory organs that helps it

to eliminate waste from the body, and the genitals which helps him to recreate and enjoy the sensual pleasures of the world. These organs are located in the gross body, and since the world is experienced through them, the latter is also deemed to be gross. The coordination of all the perceptions and actions is done by the mind-intellect which is the subtle part of the body.

The first stage of Jagrat or waking state of consciousness has been beautifully described in Brihad Aranyaka Upanishad of Shukla Yajur Veda, Canto 2, Brahman 1, verse no. 20; Canto 4, Brahman 3, verse nos. 16-19, 31, 34-35.

³Refer note of verse no. 6 for an exposition on Shatrughan as being equivalent to the Swapna state.

⁴The *Swapna* state—Next comes the state in which a person sleeps, and in metaphysical terms it is called *Supta*. This is the sleeping state of consciousness. Here, the creature is alive because it's Pran or the vital winds move around and remain active in its different Naadis (tubular ducts in the body such as the nerves which number seventy thousand).

The Prashna Upanishad of Atharva Veda, Canto 4, verse no. 2 very precisely describes what sleep is.

Swapna or dreaming state is the 2nd state of consciousness when the latter has withdrawn its self from being actively involved in the outside world through the medium of the sense organs of perception and action. But the mind does not sleep and remains active as before, though this activity is at the subtle level of the sub-conscious. Here, the consciousness remains active through the medium of the vital winds, called the various Prans present inside the body, and moves in the different Naadis (tubular ducts in the body, such as the nerves and veins etc.) which keep the mind working. Refer Shukla Yajur Veda's Paingalo-panishad, Canto 2, verse no. 12, and Brihad Aranyaka Upanishad, Canto 2, Brahman 1, verse no. 18; Canto 4, Brahman 3, verse no. 20; Krishna Yajur Veda's Dhyani Bindu Upanishad, verse nos. 58-60; Rig Veda's Kaushitaki Brahmin Upanishad of Rig Veda, Canto 4, verse no. 19.

This Pran is deemed to be synonymous with the life factors and consciousness in the body as well as with the latent fire element present inside the body which gives the energy, strength and vitality to the body to live and remain active. If it were not for the fire element (Tej) and the wind element (Pran), the consciousness (Atma, the 'self') would have found it difficult to live in the body. In fact, the Prashna Upanishad of Atharva Veda, Canto 4, verse no. 3 clearly states that the Pran in its manifestation as Agni or fire.

Since no external stimuli is being received from the outside world, the mind begins to replay what is stored in its memory bank and uses its stupendous abilities to imagine and recreate situations and circumstances in an imaginary world of dreams. Since the Atma living in the causal body depends upon the mind living in the subtle body to feel or sense anything pertaining to this world, for all practical purposes therefore the Atma begins to live in this new world of dreams conjured up by the mind and gets as involved in it as it was during the waking state. Since the mind is active here, the man remembers some of his dreams even when he wakes up. So as far as the Atma is concerned, the two states of waking and dreaming mean the same—the world exists for it in both these two states.]

प्राज्ञात्मकस्तु भरतो मकाराक्षरसम्भवः । अर्धमात्रात्मको रामो ब्रह्मानन्दैकविग्रहः ॥२॥

prājñātmakastu bharato makārākṣarasambhavaḥ /

ardhamātrātmako rāmo brahmānandaikavigrahaḥ // 2//

प्रणव के म अक्षर से भरत प्रकट हुए हैं। वेदान्त की भाषा में वे पुरुष की सुषुप्ति अवस्था 'प्राज्ञ' हैं। (चार व्यूहों में उन्हें ही अनिरुद्ध कहा गया है)। प्रणव की अर्द्धमात्रा ' ' रूप श्रीराम हैं— वे ही तुरीय पुरुषोत्तम हैं। यह वेदान्त में ब्रह्मानन्द की चौथी अवस्था माने जाते हैं। (चार व्यूहों में वे वासुदेव नाम से जाने जाते हैं) (२)।

2. The 3rd syllable 'Ma' (म / ma M m) of the cosmic, divine, sublime and ethereal word OM corresponds to the English letter 'M'. It has manifested itself as Bharat¹ who was most realised, enlightened, erudite and wise. According to Vedant, he represents the 3rd stage of existence of consciousness, called the 'Sushupta'² state which is the 'deep sleep state of consciousness'. In this state of existence, the Atma is unaware of both the external world at large as well as the subtle world that exists in a person's dreams. In other words, the Atma is left undisturbed and centered around its own truthful self, which is enlightened and wise, hence recognized as 'Pragya'—literally meaning 'wise, awakened, enlightened, aware, erudite and sagacious'. [He represents the 3rd name 'Anirudha' of Vishnu.]

The 4th half-syllable added as a tail end of the 2nd letter 'U' is called the 'Ardha Maatra'. This represents Sri Ram³, who is an embodiment of eternal bliss, peace and tranquility of Brahm realisation as well as most learned and expert in the scriptures. He symbolises the 4th state of consciousness called 'Turiya'⁴ which is marked by supreme and eternal bliss, or the bliss of self-realisation called 'Brahmaanand' attained during the last stage of 'Samadhi' (a trance-like state of bliss and ecstasy) of Yogis (ascetics) [Sri Ram represents the 4th name 'Vasudeo' of Vishnu.] (2).

[Note—¹Refer note of verse no. 7 for an exposition on Bharat as being equivalent to Sushupta state.

²The *Sushupta* or deep sleep state of consciousness— Beyond the second state of existence of consciousness is the third eclectic state called the *Sushupta* or deep sleep state. This has been elaborately dealt with in the Brihad Aranyaka Upanishad of Shukla Yajur Veda, Canto 2, Brahman 1, verse no. 19; Canto 4, Brahman 3, verse nos. 14-15, 19, 21-30. During this stage the creature does not dream.

The Sushupta or the deep sleep state of consciousness is the 3rd state in which the mind has also become defunct, and the Atma has withdrawn itself into the exclusive domain of the causal body and lives in seclusion, disconnected with the external world because of the non-involvement of either the gross body or the subtle body. Here it is surrounded by the space of the subtle sky around the heart, called the Hridya Akash. During this state of existence, the vital winds, called the Pran or 'life' of the creature, keep on moving in the different Naadis (various ducts such as nerves and veins etc.) as during the dreaming state so as to keep the body alive as is evident from the fact that all the subtle and imperceptible functions of the inner organs of the body such as the liver, kidneys, heart, pancreas, digestive organs, lungs etc. continue uninterrupted as before, because if they cease to function the body would die. It is the mind now that has gone in a defunct state. But this phase is temporary and shows the true nature and fundamental characteristic of the Atma, which is blissful and peaceful, contented and fulfilled, not feeling restless and perplexed in any manner whatsoever because it is now not being disturbed by the mind's constant nagging. That is why a sound asleep man does not want

anything, he does not feel anything, he is not worried about anything, he is not concerned about anything, and he does not remember anything. That is also why one feels very relaxed and refreshed after even a short deep sleep when the mind and the body both find their rest.

The Prashna Upanishad of Atharva Veda tradition, in its Canto 4, verse no. 6 describes in clear terms why a creature stops dreaming.

³Refer note of verse no. 8 for an exposition on Ram as being equivalent to the Turiya state.

⁴The *Turiya* state— Then comes the 4th state of existence of the Atma, and it is known as *Turiya* state. This state is reached when the third state becomes a perpetual phenomenon instead of being only a temporary phase. Once this state of Turiya is reached, then even though the man might wake up from sleep and appear to be going about his normal duties in a routine manner in this world, his pure consciousness remains aloof and distanced from the sense organs of perception and actions as well as from the mind. This is the ‘transcendental state’ of existence of consciousness, and it goes beyond the third state of Sushupta or deep sleep state of consciousness. Here the spiritual aspirant lives in a state of perpetual Samadhi. That is, he remains in a constant state of blissfulness and meditation though he lives in this physical world and goes about his normal affairs like an ordinary man.

During this 4th state called ‘Turiya’, the Atma acquires all the characters of the earlier three stages, viz. the waking, the dreaming and the deep sleeping states in their individual form as well as in a combined and composite way. In this state of spiritual existence, the consciousness exhibits all the traits of the earlier three states at the same time along with the unique traits which would obviously be a net result of the combined affect of all the individual traits that are so unique to each of the three earlier states of existence consciousness—viz. the waking state, the dreaming state, and the deep sleep state.

The 4th state of existence of the consciousness or Atma is also called the ‘Turiya Chaitanya state’. In this state, the creature exists in its purest form as the pure consciousness which is undiluted, uninterrupted and unpolluted by any impulses or inputs from the external world. This results in its pristine and immaculate form as ‘consciousness’ to shine through (much like the flame of the candle which shines with all its brightness and splendour once the tainted glass covering around it is removed). This consciousness is the true ‘self’ of the creature and its real identity.

Thus, it is the Atma or the pure consciousness as the true ‘self’ of the creature that is the witness of the existence of the other three states in which the creature lives. This ‘self’ or Atma is imperishable and without a birth or beginning. This is because the other three states continue to appear and disappear in a rhythmic cycle as the creature wakes up to face the world after his phase of sleep is over, only to go back to sleep again when it is exhausted, and wake up again refreshed and rejuvenated from sleep. But the fourth state is like the Sun in the sky which is steady and shines constantly upon the world and lights it up. This Sun is unaffected by anything happening in this world and to this world, and remains completely dispassionate and detached from anything mundane and terrestrial. Nights and days appear and disappear in a cyclic manner, but the Sun remains the same. During the night it is erroneously assumed that the Sun is no more, but as science has proved the Sun is there in the sky though it might not be visible to the creature during that period of time called the ‘night’ as it is shining on the outer side of the globe. The day is comparable to the waking state of consciousness, the moon-light night to the dreaming state of consciousness when a man is able to see this world but with a different light, while the dark night when nothing is visible is comparable to the deep sleep state of consciousness when nothing of the external world is visible.

The Varaaha Upanishad of Krishna Yajur Veda, in its Canto 2, verse no. 64, describes what the practical implication of this Turiya state of consciousness is.

The Subalo-panishad of Shukla Yajur Veda tradition, in its Canto 9, verses 1-7 elaborately describes the fourth state of existence of the consciousness called the Turiya state. It says that the bliss and happiness, collectively called 'Anand', which is found in the 4th state of existence of the consciousness called 'Turiya' when one experiences and witnesses the divine supreme transcendental Being (Brahm), also ends with Turiya. It is the 'final frontier', the ultimate goal that the soul strives to reach. So, when the fount of bliss (Anand) is reached in the Turiya state, nothing more is left to be achieved or acquired. As soon as a man abandons this supreme state of existence and wakes up into this mundane existential material world, he immediately loses that bliss which he was enjoying in the Turiya state. The word Turiya means 'fourth quarter', and once this segment is reached after crossing the first three quarters, there is nothing beyond it and the complete cycle is achieved. There is accomplishment of all that has to be accomplished; there is the 'final coming home, full cycle' for the soul. Everything comes to a full stop.]

श्रीरामसान्ध्यवशाज्जगदाधारकारिणी । उत्पत्तिस्थितिसंहारकारिणी सर्वदेहिनाम् ॥३॥

śrīrāmasāṃnidhyavaśājagadādhārakāriṇī /
utpattisthitisamhārakāriṇī sarvadehinām // 3//

श्रीराम का सान्ध्य पाकर (या रहकर) जो समस्त देहधारियों की उत्पत्ति, पालन और संहार करने वाली हैं वे जगत को आनन्द देने वाली भी हैं (३)।

3. Sita, the divine consort of Lord Ram, represents the cosmic Shakti of Brahm. This Shakti is a personified form of the cosmic dynamic energy, powers and authority of the Supreme Being by which he creates, sustains and concludes this entire creation along with all its inhabitants. [That is why this Shakti had to accompany Brahm in the latter's manifestation as Ram so that the evil demonic elements exemplified by the demon king Ravana could be got rid of.]

Sita also bestows happiness and peace upon this creation as she represents the Mother Goddess who is extremely compassionate and kind upon her creation which is like her off-spring (3).

सा सीता भवति ज्ञेया मूलप्रकृतिसंज्ञिता । प्रणवत्वात्प्रकृतिरिति वदन्ति ब्रह्मवादिनः ॥४॥ इति

sā sītā bhavati jñeyā mūlaprakṛtisamjñitā /
praṇavatvātpṛakṛtiriti vadanti brahmavādinah // 4// iti//

वे शक्ति सीता कहलाती हैं। वे प्रणव के नाद बिन्दु (ॐ) स्वरूप हैं। वे ही मूल प्रकृति कहलाती हैं और वे प्रणव से भिन्न नहीं हैं (४)।

4. That cosmic, divine, sublime and primordial energy (referred to in verse no. 3) is called Sita. She represents the 'Naad and Bindu' represented by the 'dot' and the 'crescent' (known as the 'chandra bindu' = ॐ) respectively that is put on the sign of the ethereal Mantra OM (ॐ) representing the supreme Brahm or Pranav, and without which the word OM remains un-adorned. [This mark is like a crown of OM. Even as any king, who is the sovereign of his realm, acquires his powers because of the crown on his head, Brahm also acquires his stupendous dynamic powers and majestic potentials because of this divine cosmic energy called 'Shakti' that he possesses. It is this Shakti that has revealed itself in the body of Sita.]

Erudite and wise ones also recognize her (Sita) as the 'Mool Prakriti/primary Nature' because she is a manifestation of the essential, primordial, primary Nature of creation. This Nature as well as the Shakti is inseparable from and an integral part of the cosmic Authority known as the supreme Brahm. While Shakti is the dynamism of Brahm, Nature is the revelation of this Shakti at the cosmic level of creation.

When this Brahm assumed a visible form as Lord Ram, it is natural that the inseparable aspects of Brahm, i.e. Prakriti and Shakti, would also reveal themselves simultaneously. Hence, Sita is invariably and unequivocally associated with Brahm in the personified form of Lord Ram (4).

ओमित्येतदक्षरमिदं सर्वं तस्योपव्याख्यानं भूतं भव्यं भविष्यदिति सर्वमोँकार एव ।
यच्चान्यत्रिकालातीतं तदप्योङ्कार एव । सर्वं ह्येतद्ब्रह्म । अयमात्मा ब्रह्म सोऽयमात्मा
चतुष्पाज्जागरितस्थानो बहिः प्रज्ञः सप्ताङ्ग एकोनविंशतिमुखः स्थूलभुग्वैश्वानरः प्रथमः पादः ॥५॥

omityetadaksaramidaṃ sarvaṃ tasyopavyākhyānaṃ
bhūtaṃ bhavyaṃ bhaviṣyaditi sarvamoṅkāra eva /
yaccānyattrikālātītaṃ tadapyoṅkāra eva / sarvaṃ hyetadbrahma /
ayamātmā brahma so'yamātmā catuṣpājjāgaritasthāno bahiḥprajñāḥ saptāṅga
ekonaviṃśatimukhaḥ sthūlabhugvaiśvānaraḥ prathamāḥ pādaḥ // 5 //

‘ओम’ यह अक्षर है— यानि जो क्षर या विनाश न हो। यह प्रत्यक्ष दिखने वाला संसार उसी की महिमा को प्रकाशित, व्याख्या करता है। जो पहले हो चुका, जो हो रहा है, जो होगा— यह सब जगत ‘ओँकार’ ही है। जो इन तीनों तत्वों के परे कोई काल हो तो वो भी ओँकार ही है (ओँकार नाम है और ओम परमात्मा नामी है। इन दोनों में कोई भेद नहीं है)। निश्चय ही सब ब्रह्ममय है। यह जीव की आत्मा भी ब्रह्ममय ही है। इस ब्रह्म—परमात्मा के चार पाद (अंश, रूप) हैं। (यद्यपि परमात्मा ब्रह्म अखण्ड है पर उसके सम्पूर्ण स्वरूप को समझने के लिए चार अंशों की कल्पना की गई है— (१)

‘जाग्रत’ यानि की आत्मा का स्थूल जगत से सम्पर्क, (२) ‘स्वप्न’ अर्थात् सूक्ष्म जगत, (३) ‘सुषुप्ति’ अर्थात् वह अवस्था जब जगत स्वप्नवत हो लीन हो जाए, उसका अस्तित्व रहे ही नहीं, और (४) ‘तूर्य’ यानि कि सबसे पृथक् विशुद्ध ब्रह्म जो परमानन्द का स्वरूप है।)

राम के तत्त्व वर्णन में ‘रं’ जो बीज है वह ही ‘ओम’ का पर्यायवाची माना गया है। ‘रं’ ही ‘ओम’ तथा परम सम्पूर्ण ब्रह्म का स्वरूप है। इनके चार पाद ‘र’ से लक्ष्मण, ‘आ’ से शत्रुघ्न, ‘म’ से भरत तथा ‘रं’ से राम का प्रादुर्भाव माना गया है। ‘रं’ एवं ‘ॐ’ में कोई अन्तर नहीं है। अतः यह सारा संसार राम की महत्ता को प्रकाशित कर रहा है।

अतः यह आत्मा उपरोक्त कारणों से चार चरण (पाद) वाला है। जाग्रत अवस्था में सम्पूर्ण जगत इसका शरीर है। विभिन्न विषयों में इसकी प्रज्ञा है। भूः, भुवः इत्यादि सात लोक इसके सात अंग माने गये हैं। पाँच ज्ञानेन्द्रियाँ, पाँच कर्मेन्द्रियाँ, पाँच प्राण और चार अन्तःकरण— यह उन्नीस इसके प्राप्त करने के स्थान (यानि कि मुख) हैं। जो इस सम्पूर्ण जगत को भोक्ता है अर्थात् इसको जानता और अनुभव करता है, वह ‘वैश्वानर’ कहलाता है। यह आत्मा का पहला पाद है (५)।

5. [Verse nos. 5-8 are an exposition on the four Paads or limbs or aspects of Brahm.]

The cosmic, divine, sublime and ethereal monosyllabic word OM is known as ‘Akshar’ as it is imperishable and immortal. [The Sanskrit word ‘Akshar’ has two meanings—one is a ‘letter’ and the other is something that ‘does not decay, is imperishable and eternal’. OM is likened to a ‘letter’ because it is a monosyllabic sound. For the purpose of study and analysis of its magnificent divine aspects it is hypothetically split into three (A, U, M), four (A, O, U, M) and even six (A, O, U, M, Chandra Bindu and Ardha Maatra) components. It ought to be remembered that OM is not an ordinary monosyllable, but it is the Beej Mantra for the supreme Brahm, the cosmic Consciousness that is at the root of everything that exists. This ‘consciousness’ is known as Brahm at the macrocosmic level of creation, and as the Atma, the individual soul, at the microcosmic level.]

The entire visible world is but a manifestation/revelation of OM. In other words, the world is a visible form of the various aspects of OM (and since OM is the Beej Mantra for Brahm, this world is a visible manifestation of the latter). The visible world establishes and makes evident the visible glory of that invisible divinity. Whatever existed, whatever exists and whatever shall ever exist in the future, as well as any other dimension or aspect of time and space which is beyond these three, are also nothing else but a manifestation or an extension of OM. It is all-inclusive and comprehensive in nature.

Surely, everything is Brahm and a manifestation of Brahm, and nothing else. Therefore, it is also OM (because OM is a word assigned to Brahm for the latter’s easy recognition in this world which is habituated of assigning names to every entity to recognize them).

[As has been said above, OM is the Beej Mantra of Brahm. Brahm is known and recognized by this word OM. They are synonymous with each other. If this world is a visible manifestation of OM and an extension of its glory, it follows that the world is actually a manifestation and an extension of Brahm and its glory. Again, since Brahm is pure Consciousness, it follows that what is basic to this world is ‘consciousness’ and

nothing else. In other words, if 'Brahm' and 'consciousness' are removed from this world, nothing worthy remains in it.

OM has four basic sounds—viz. the sound of the letter 'A' (as in *son*) which represents the first aspect of Brahm symbolizing the initiation of creation, 'Oo or U' (as in the exclamatory 'O' or *go*) stands for the second aspect of Brahm and corresponds to the development, expansion and growth of the world, 'M' (as in *mum*) stands for the third aspect of Brahm and corresponds to the conclusion of the world, and finally the prolonged nasal sound of 'M' that is made after OM has been pronounced and the mouth closed is the fourth aspect of Brahm and corresponds to the time between the last creation and the beginning of a new phase. Hence, it naturally follows that the entire creation is nothing but a revelation of Brahm or OM.]

The world is a visible manifestation of what is supreme but invisible—i.e. the world is a manifestation of Brahm who is supreme and invisible. The visible and verifiable world proves that there is something beyond the spectrum of visibility that is real and truthful. That essential element which forms the 'soul' and the 'basic identity' of the world is called its 'Atma'. Since it is Brahm that is at the core of all aspects of creation, it follows that Brahm is also the 'Atma or soul' or 'essence and fundamental aspect' of creation—both at the macrocosmic level of creation, in which case it is called the 'Paramatma' (the supreme and transcendental Atma), as well as the microcosmic level of creation, in which case it is simply called the Atma of the individual entity.

This Atma or Parmatma has four Paads or limbs or aspects corresponding to the four Paads of Brahm or four sounds of OM (as described above). Again, since the Atma is nothing but pure consciousness, it follows the four Paads of the Atma or Brahm represent the four states of existence of the consciousness.

[Although the supreme Brahm is indivisible, immutable and eternal, and it cannot be fractioned or partitioned, we hypothetically divide its entire being into four stages or states of existence, just in order to understand or grasp its full form or nature just like the monosyllabic sound OM has been split into four or six components for the purpose of study and analysis. That is, this division is done to facilitate study and comprehension of an entity that is usually beyond the reach of the mind and the senses.

The supreme transcendental Atma or Consciousness, also known as 'Brahm' and represented by the word OM, has so-called four states of existence—viz. (a) The waking state of consciousness called 'Jagrat' (or Vishwa), (b) the dream state of consciousness called 'Swapna' (or Taijasa), (c) the deep sleep state of consciousness called 'Pragna', and (d) the 'Turiya' state of consciousness, which is synonymous with the supreme blissful state of consciousness called 'pure Brahm' and which is beyond the earlier three states of consciousness or existence.

To begin with, the 1st state of consciousness, called the 'First Paad' or the first leg of the conscious Atma, is being described here in this verse as follows—

During the waking state of consciousness, the entire manifest gross world is the Atma's play-ground. The consciousness is spread in all the directions of the gross world because during this waking state of its existence it is aware of the entire length and breath of this world and all its happenings. Since this world is gross, the Atma during this waking state also becomes gross in nature because of its association with this gross world. The Atma assumes the basic gross character of this world as it is invariably influenced by gross nature of its habitat or companion.

From another angle this concept can be understood as follows—the conscious Atma, which essentially has no form and attributes, manifests its self in the form of the visible world, and resides in all the forms that this world takes. This is because Atma and Brahm are synonymous, and it is Brahm that is revealed in the form of the world. That is, all the living creatures of the world have the same Atma or pure consciousness in them. In other words, the Atma assumes the gross body of all the living beings, and it is with these bodies that the Atma interacts with the world of material sense objects. The Atma becomes aware of the presence of the various sense objects of the world by the medium of the sense organs of the gross body. These organs help the Atma to perceive the world and respond to it. That is why they are called organs of perception and organs of action of the Atma.

Hence, during the Jagrat or waking state of consciousness, the Atma has spread its tentacles in the external material world and its sense objects which are gross in nature. It lives in this world just like it lives inside the body of the individual creature. Therefore, the gross world becomes its de-facto body. It begins to identify its self with the gross body (and forgets that it is most sublime and subtle in nature, and is the invisible consciousness that has no form). During the Jagrat state, the Atma is not only aware of the gross world but relates to it very intimately.

Hence, it is metaphorically said that the seven worlds¹ are the Atma's gross body during the Jagrat or waking state of consciousness—it physically lives in them, it mentally and emotionally relates to them, it is involved in them, and it is attached to them. [The seven worlds represent all forms of the living creation, and all forms of creatures that live in them. Hence, they symbolically refer to all forms of life where the consciousness is aware of the external gross world—even in a rudimentary form.]

The Atma uses its nineteen symbolic 'mouths'² to eagerly devour or passionately taste and imbibe the sweetness of the external world and the numerous comforts and pleasures it has to offer. [Even as a man uses his mouth to partake delicious eatables, this Atma uses its so-called mouths to 'taste or sample' the extraordinary charms and juicy succulence of the external world, its material comforts and the pleasures of the sense objects. And just like the man gets addicted to some tasty eatable, the Atma gets hooked to the world and its charms. It then goes out to hammer and tong to grasp the world and 'devour it' in a symbolic manner by remaining engrossed in it and thinking of nothing else but this world like a hungry man let loose on a dining table. The Atma gets hooked to the world and its material sense objects. Rather, the world attaches itself to the Atma like the leech which sucks the blood of wisdom, erudition, rationality, enlightenment and truthfulness out of the Atma, making the latter lose its pristine pure, uncorrupted and blissful nature.]

That supreme and sovereign entity which enjoys this gross world and is aware of its existence is called 'Vaishwanar'³. This is the supreme Brahm's first Paad or aspect. It is also the first form or state of existence of the Atma. (5).

[Note—¹The *seven subtle forms of the world* are represented by the seven words pronounced by Brahma, the creator, at the time of creation. They are the following—Bhūḥ, Bhuvah, Swah, Mah, Janah, Tapaḥ, Satyam.

According to Brahmaand Puran (BP) and Vaaman Puran (VP) there are the following lokas— 'Bhūḥ' or earth [BP-3,4,2-18]; 'Bhuvah' or the space between the earth and the heaven [BP-3,4,2-19]; 'Swah' or the heavens known as Brahma's abode; the space beyond the earth's atmosphere; cosmic wind represented by the solar wind blows here

[BP-3,4,2-20]; ‘Mah’ or the world created by Brahma pronouncing the divine word Maha meaning the great heaven or the outer space; it is believed that great sages and seers stay here; it is 1000 Yojans or appx. 8000 miles away from the Swaha Loka [BP-3,4,2-21; VP-52,21-22]; ‘Janah’ so called because it was to be inhabited by the humans and the cows [BP-3,4,2-22; VP-52, 22]; ‘Tapah’ or the Loka where great amount of austerity and penances are done; it is said to be 60 million Yojans or appx. 60 x 8 million miles away from the Janaha Loka [BP-3,4,2-24; VP-52, 23]; and ‘Satyam’ or the truthful heaven where the supreme Lord has his abode; it is 300 million Yojans or appx. 300 x 8 million miles beyond the Tapaha Loka [BP-3,4,2-25; VP-52, 24].

According to some legends, the distances of various mythological Lokas from the earth or Bhu Loka is as follows—the Bhuvha Loka is situated at a distance of 25 Lakh Yojans from earth, the Swaha Loka is situated at a distance of 50 Lakh Yojans from earth, the Maharloka is situated at a distance of 1 Crore Yojans from earth, the Jana Loka is situated at a distance of 2 Crore Yojans from earth, the Tapa Loka is situated at a distance of 4 Crore Yojans from earth, and the Satya Loka is situated at a distance of 8 Crore Yojans from earth.

1 Yojan = a distance of 4, 8 and 16 miles according to different calculations. It is usually taken to be equivalent to 8 miles.

1 Lakh = one hundred thousand (1,00,000). 1 Crore = ten Lakhs (10 x 1,00,000).

The seven Bhuvans or Lokas according to the Vedantic view are the following:-- the seven organs of perception situated in the region of the head —viz. the two eyes + two ears + two nostrils + one tongue/mouth = seven. Refer *Mundak Upanishad* of Atharva Veda, Canto 2, section 1, verse no. 8.

The Nrisingh Purvatapini Upanishad of the Atharva Veda tradition, in its Canto 4, verse no. 4 also refers to these seven Lokas as being a part of the first Paad or leg or limb or aspect or facet of the cosmic Brahm.

²The *nineteen symbolic mouths* of the Atma are the different organs, both gross and the subtle through which it interacts with the external world and recognizes it at all. These are as follows—(a) the five organs of perception such as eye, nose, ear, tongue and skin; (b) the five organs of action such as the hand, leg, mouth, anus/excretory and genitals; (c) the five Prans or the vital winds such as the main Pran which controls the very life of the creature and all other functions including the other Prans or vital winds, the Apaana which controls digestion and excretion, the Samaana which helps in distribution of nourishment and blood equally throughout the body, the Vyan which control the activities of other winds and helps in maintaining pressure and balance in the body, and the Udaana which controls the power to rise and move around; and (d) the four ‘Antahakarans’ are the four sheaths that surround the Atma and form its subtle forms; these are the food sheath, the vital air sheath, the mental sheath and the intellectual sheath. [According to the Shaarirak Upanishad of the Krishna Yajur Veda, verse no. 4, the four aspects of the ‘Antahakaran’ (the inner-self consisting of the subtle body; the conscience; the sub-conscious) consists of the following four units—viz. the Mana (mind), the Buddhi (intellect), the Chitta (the faculty of reasoning, thought, understanding, attention, the sub-conscious etc.), and Ahankar (ego, pride, haughtiness and the accompanying arrogance and hypocrisy; lack of humility, simplicity and piety).]

These are called the so-called ‘mouths’ of the soul because it is through them that the soul partakes of this world. The entity whose gross body enjoys and experiences this world is called the ‘Viraat’ at the macrocosmic level and ‘Vishwa’ at the microcosmic level. This is the 1st step to understand the supreme Soul called ‘Parmeshwar’ or the supreme Lord known as Brahm.

³*Vaishwanar Atma*—References: (a) Krishna Yajur Veda's Brahmo-panishad, verse no. 21; Pran Agnihotra Upanishad, verse no. 15. (b) Atharva Veda's Mandukya Upanishad, verse no. 3.

The term *Vaishwanar* in simple words means the form of Brahm that is as large and as vast as the universe, enclosing it from all sides like a moat of a fort, and even existing beyond it. This all-inclusive, all-pervading and all-encompassing macrocosmic form of Brahm is the 'Vishwa' or the world because this world is a manifestation of Brahm, it is Brahm revealed in its myriad and diverse forms, and it is the glory of Brahm on display. If fact, if one wishes to witness Brahm, he must observe Brahm at play in this world itself. The physical aspect of Brahm in the form of the visible world is equivalent to the Jagrat state of consciousness because it is in this state that the creature sees the world. Here the word 'creature' refers to his Atma or soul which is pure consciousness and his true self. This Atma is called Vaishwanar because, like Brahm, it is manifested as all forms of life in this world. [Refer Mandukya Upanishad of Atharva Veda, verse no. 3.]

The Atma is called a Vaishwanar because the man becomes aware of the world when he sees it with his own eyes. This is why it is called the 'waking' state of consciousness. The presence of the consciousness known as the Vaishwanar in the eye is a metaphor for this waking state because when a man 'sees' anything only when he is awake and not while he sleeps.

The word 'Vaishwanar' has many connotations as follows—(i) The fire used in sacrificial rituals. (ii) The microcosmic pure consciousness that resides inside the body of the creature and helps it to digest food. (iii) Vedanta says that it is the pure consciousness that is a fraction of the Supreme Consciousness, and it resides in the body of the creature even as the Supreme Consciousness resides in the macrocosmic vast body of Nature or creation. It is representative of the supreme, transcendental entity that is the Lord and the primary cause and the governing authority of the whole creation. (iv) Since creatures have myriad forms, it has as many forms as the creatures themselves, incorporating all of them in it. Hence, it is also called 'Viraat Purush' (which means the vast, colossus, all incorporating, all-pervading, almighty form of the microcosmic Atma of the creature as well as the macrocosmic Atma of the creation; it is measureless, infinite and eternal). This is the subtle form of 'Vaishwanar'. (v) The gross manifestation of this 'Vaishwanar' is the 'Annamaya Kosh' or the food sheath which is one of the five sheaths enclosing the Atma of the creature. (vi) Its state of existence is defined as the 'waking state of consciousness'. (vii) The word also means—relating to or belonging to all men, omnipresent, known and worshipped everywhere, universal, general, common, complete, immutable, full in number, a collective noun for all the Gods, one who is all commanding and almighty.

In verse no. 1 it has been said the *Laxman* is equivalent to the Jagrat state of consciousness. Now let us examine the similarity between Laxman and this state. Laxman is an incarnation of the Seshnath, the legendary serpent who holds the world on its hood. Hence Laxman is the bearer of the world, and therefore called the Vaishwanar. By extension he also holds the seven worlds; their very existence depends upon them being supported by the Seshnath or Laxman—hence, these seven worlds are like part of his vast macrocosmic body.

He is always vigilant and alert, ever ready to serve Lord Ram and take care of his needs; he is well aware of the happenings in this world, and the Lord is made aware of them through Laxman—hence he represents awareness of the external world by the Atma, and therefore symbolizes the Jagrat state or the waking state of consciousness.

Laxman is well versed in all the spheres of knowledge which is said to have nineteen branches, hence he has nineteen mouths which imply that he has the ability to learn and teach others all these nineteen branches of knowledge. They are the following—the four

Vedas such as Rik/Rig, Sam, Yajur and Atharva, the five sub-Vedas such as Aurveda (knowledge of herbal medicines), Dhanurveda (the science of warfare and archery), Gandharva-veda (the skills of music and dance), Artha-shastra (economics and public administration) and Darshan-shastra (philosophy), Purans and Itihasas (ancient mythological histories), Dharm-shastras (various scriptures), Nyaya (law; jurisprudence), Mimamsa (investigation, analysis and determination), , Vyakaran (grammar), Jyotish (astronomy and astrology based on mathematics), Chanda (poetry and prose), Kalpa (rituals associated with formal worship and fire sacrifices), Shiksha (education) and Nirukta (commentaries or exposition on the Vedas).

The word 'Laxman' means 'one who can see'—this is because this brother of Lord Ram can see this world and is well-versed in all the knowledge.

Being an incarnation of the Seshnath, he devours the entire creation by the fierce fire spewing from his mouth at the time of dooms-day. Hence, he is called 'Sankarshan'.]

स्वप्नस्थानोऽन्तःप्रज्ञः सप्ताङ्ग एकोनविंशतिमुखः प्रविविक्तभुक् तैजसो द्वितीयः पादः ॥६॥

svapnasthāno'ntahprajñahḥ saptāṅga ekonaviṁśatimukhaḥ praviviktabhuk taijaso
dvitīyahḥ pādah // 6 //

स्वप्न अवस्था आत्मा—परमात्मा का दूसरा पाद है। मन की सूक्ष्म वासना द्वारा कल्पित मनोमय जगत ही स्वप्न कहलाता है। अतः स्वप्न शब्द सूक्ष्म जगत का ही बोधक है। यह सूक्ष्म जगत ही जिसका स्थान है, जो सूक्ष्म जगत का ज्ञान रखता है और उसमें व्याप्त रहता है, जिसके पिछले पद की तरह ७ अंग तथा १९ मुख हैं वह आत्मा का 'तेजस' स्वरूप है (६)।

6. The 2nd state of existence of the Atma, the pure consciousness, is called the 'Swapna state' of existence, or the dreaming state. The imaginary world that is visualized by the latent 'Vasanas' (passions, desires and yearnings) that are inherently present in the sub-conscious of the creature is called a 'dream'. This is an imaginary world inspired by the Vasanas present in the bosom of the creature.

During this state, the man is virtually lying unconscious and completely inactive as if he had no life in him and was dead as far as his external activities pertaining to his gross body and its organs are concerned, but the mind remains very much active. It is the mind that imagines, and not the gross body. Therefore, for all practical purposes the man is very much active and aware of the happenings around him, but instead of them being related to the gross plane of his existence they are now confined to an imaginary world conceived in his 'dream'. Hence, 'dream' or the Swapna state of existence of the consciousness is synonymous with that which is an 'imaginary' conception of the mind without any physical dimension. It is something that has no real physical existence and pith. In other words, the Atma or the consciousness exists in its 'Sukshma' or the subtle form now.

For all practical purposes, the Atma (or the creature's 'self' or his consciousness) interacts with this imaginary world of dreams during the 'Swapna' state of existence in the same way as it had been doing in the gross world while it was awake during the waking state called 'Jagrat'. That is, even during a dream, as long as it lasts, the Atma

thinks that it is actually interacting with all the participants of that dream; it weeps, it laughs, it plays and it talks with them all as if they were alive and for real in the real world. For this purpose, the Atma uses its 'virtual' nineteen organs or mouths as it had been doing while it was interacting with the world while awake, though now they are in their 'subtle forms' instead of their gross forms.

Therefore, even in the dream state of existence of the Atma, there are seven worlds and nineteen mouths, though they exist in a subtle form, and not in their gross forms. The Atma lives in this subtle world of dreams, is an integral part of it, identifies its self with it, is influenced by it and is as involved and attached to its components as it was during the waking state.

That Atma, which exists in this subtle form, that which exists in the subtle world, and that which uses the subtle organs to interact with this subtle world, is called 'Taijas'. This Taijas is the microcosmic subtle form of the Atma which has its counterpart at the macrocosmic level of creation in the 'Hiranyagarbha'. The latter therefore is the macrocosmic subtle aspect of the cosmic Consciousness very much like the Taijas is at the microcosmic level.

The Taijas has all the constituent parts of the 1st step or stage (called the 'Vishwa') as described in the preceding verse, but instead of being gross by the virtue of its association with the external gross world of material sense objects it now is in a subtle form as it is associated with a subtle world. Instead of being in contact with the deluding outside world involving its gross organs of action and perception, it is now more subtle in nature being based on the mind and its capacity to imagine and fly. [But it must nevertheless be noted that the Atma, the pure consciousness, still does not find pure peace and happiness as it is still buffeted by waves of emotions and influence of Vasanas in the subtle level of its existence during the dreaming state of its existence as much as it was distracted and influenced by the physical world during the waking state. The only obvious difference is that during the dreaming state there is no physical barriers and limitations that are natural to the gross body and the gross physical world which has limited the stupendous potentials of the Atma. As compared to the physical gross world, the subtle mind has stupendous powers and potentials—the mind can fly and imagine things that were simply incredulous to even speak of during the waking state, thereby lending the Atma with equal potentials to imagine and reach those realms where it could not ever hope to do while awake. In brief, the Swapna is called 'subtle' as it gives 'wings to the Atma' and enables it to perform deeds that it was unable to in the Jagrat state. The physical world while awake imposes certain inhibitions on the Atma, but all such fetters are removed while it dreams, and therefore it can do unimaginable things during its dream which would be unthinkable for it during its interaction with the world while in its waking state of existence.

During the Swapna or dreaming state of existence, the external stimuli from the outside world cease to affect the mind, but the latent and inherent tendencies, called the various 'Vasanas', create an imaginary world of perceptions and actions which are far more colourful than the actual world of the waking state, and which form an independent world of their own, called the world of dreams. This state of the Atma is not gross like the 1st stage, and is called the subtle state of existence of the consciousness, or the Taijas state.

The word 'Taijas' is derived from the root 'Tej' meaning 'energetic, fast, dynamic, agile, full of vigour and vitality'. It is obvious from the above discussion that the Atma does indeed possess these potentials during the dreaming state of its existence. The word 'Taijas' also refers to light and its illumination. Hence, the Atma in this state is illuminated by the virtue of its inherent ability to create something from nothing—i.e. to 'dream' of things that do not have any substance and then be convinced that this imaginary world is truthful.] (6).

[Note—This Swapna or dreaming state of consciousness is equivalent to the second Paad or limb or aspect of Brahm. It is represented by *Shatrughan*, the second brother of Lord Ram. Refer verse no. 1 of this Canto 3. Shatrughan is an incarnation of Pradumna, the personified form of Kaam, the patron deity of passion and yearnings or Vasanas. The Vasanas reside in the heart of a creature, hence Shatrughan lives in the heart of all the creatures as their inherent desires and passions to overcome all hurdles and obtain their objective. The word 'Shatrughan' means 'one who crushes all enemies'—i.e. the Atma is able to overcome all restrictions imposed by the gross physical world in order to reach its target determined by the Vasanas during the dreaming state.

Since during the Swapna state of existence only Mana, i.e. the sub-conscious aspect of the mind and the subtle aspect of the heart, are active while the gross body sleeps or is absent, and that this Mana acts silently without any outwardly show of action, Shatrughan too lived a silent life and worked behind the curtain by carrying on with his assigned job of taking care of the daily affairs of the kingdom while Lord Ram was in the forest, and even later on after the Lord's return. The Ramayan, the epic story of Ram, has only few references to Shatrughan while it copiously praises Laxman for taking an active part in the deeds done by Lord Ram, especially the main purpose of overcoming the demons, and Bharat for his unwavering and untainted devotion for the Lord. The role of Shatrughan is of immense importance if one were to ponder who ran the kingdom while the Lord was away in the forest and also when he returned and was crowned. The nitty-gritty of administration of the vast empire was the responsibility of Shatrughan, but since he represented the 'Swapna' state of the cosmic Consciousness he preferred to work quietly and subtly behind the curtains instead of attempting to hog the limelight.

Since he resides in the Mana, he is aware of the inner thoughts of all the creatures and is the patron deity of the Mana. He represents that aspect of the supreme Brahm that enables the Lord to know the inner thoughts of all living beings as well as to control these thoughts.

Just the physical world is borne by Laxman in his primary form of Seshnath, the subtle world is borne by Shatrughan in his primary form as Pradumna or Kaam (in the form of Vasanas—inherent desires, yearnings and passions hidden in a man's inner self). The deity who is the patron of the subtle world would also be responsible for its upkeep, and would also enjoy the things of this subtle world. Hence, the subtle aspects of the seven worlds as described in note of verse no. 5 have Shatrughan as their patron deity and sustainer. Shatrughan interacts with them by employing the subtle aspects of the nineteen entities, called metaphorically as the 'nineteen mouths', as described for Laxman in note of verse no. 5.

Since Praduman is another form of Kaam-deo (cupid), the deity of love and passions, he is deemed to be very charming, handsome and attractive—or he has a radiance of charm, majesty and glory effusing out of him in the form of Taijas (glow, radiance, light, illumination, halo).]

यत्र सुप्तो न कञ्चन कामं कामयते न कञ्चन स्वप्नं पश्यति तत्सुषुप्तम् ।

सुषुप्तस्थान एकीभूतः प्रज्ञानधन एवानन्दमयो ह्यानन्दभुक् चेतोमुखः प्राज्ञस्तृतीयः पादः ॥७॥

yatra supto na kaṁcana kāmam kāmāyate na kaṁcana svapnam paśyati tatsuṣuṣṭam /
suṣuṣṭasthāna ekībhūtaḥ prajñānaghanaevānandamayo hyānandabhuk cetomukhaḥ
prājñastrīyaḥ pādaḥ // 7 //

जिस अवस्था में सोया हुआ मनुष्य किसी भोग की कामना नहीं करता, कोई भी स्वप्न नहीं देखता, वह 'सुषुप्ति' अवस्था है। यह प्रलय अवस्था को इंगित करता है। उस समय समस्त जगत अपने कारण—तत्त्व में लीन हो जाता है। इस अवस्था में कारण तत्त्व ही जिसका शरीर (स्थान) है, जो एकरूप है, प्रज्ञान ही जिसका स्वरूप है, जो केवल आनन्दमय है, उसी का ही भोग करता है, चैतन्य ही जिसका मुख है, वह 'प्राज्ञ' आत्मा का तीसरा रूप अथवा पाद है (७)।

7. The 'sleeping state' during which the person does not desire/wish to enjoy any of the objects of this materialistic world and is neither conscious of their existence, a state when he does not even dream of any imaginary non-existent world—such a state of existence of consciousness is called 'Sushupta' or the deep sleep state of consciousness. This state is beyond the dream state, and is the third state in the hierarchy of existences in which the Atma or the pure consciousness lives. It corresponds to the third Paad or limb or aspect of the supreme Brahm who is the cosmic Consciousness personified.

Where the gross organs of the gross body represented by the organs of perception (eye, nose, ear, tongue and skin) and action (hand, leg, mouth, genitals and excretory), as well as the subtle organ represented by the mind and the intellect have become defunct or stand eliminated, this eclectic state of existence of the consciousness is called the Sushupta.

The body which houses this state of the Atma is called the 'causal body'. It is so-called because the Atma or pure consciousness that lives in this state is the entity that is the 'cause' of the creation of both the world of dreams in the Swapna state as well as the world of material sense objects during the Jagrat state. During this Sushupta state of consciousness, the entire world, both the real as well as the imaginary, coalesce and merge into nothingness or non-being. They are now most quietly and imperceptibly shrunk into the entity that was the 'cause' of their existence at all in the first place. That is why it is called the 'causal' body.

The wise entity that was empowered with the knowledge that enabled it to create something and then sustain it is called 'Pragya'. It lives in this causal body. This Pragya is none other than the Atma or the pure consciousness, also called the 'true self' of the creature. This Atma of the individual is the microcosmic counterpart of the cosmic Atma of creation. At the individual level of the creature, it is called 'Pragya', while the same entity in its macrocosmic level is called 'Ishwar'—or the supreme Lord. It is 'Lord' as it is the central Authority that not only determines the existence of both the worlds—the Swapna as well as the Jagrat—but presides over them, enjoys what they have to offer or suffers from them, and then decides when to get rid of them.

This state of Sushupta is indicative of the dissolution of creation as nothing then remains. Then two options are available—either the Atma reverts back to the earlier two states of existence, or proceed ahead to the fourth state of Turiya which is actually a permanent state of Sushupta.

The entity living in the causal body and known as Pragya is one of its kinds; it has no duality and no parallels. It is an image of eternal bliss, beatitude and felicity, and it is wise, enlightened, realised and truthful. It is this entity that enjoys this world of eternal bliss and tranquility. It is pure consciousness and enlightenment personified. These virtues are its ‘mouth’, i.e. it accepts anything using these virtues as its accepting organs. In other words, it judges the world using the yardstick of enlightened consciousness, and not the way the mind had been judging it previously. The mind has a tendency to ‘fly’ in the vast sky of imagination, while the intellect ‘moves’ on sound ground of logic and rationality. Wisdom and erudition weighs everything and makes the creature aware that what he believes to be real is actually false and misleading. This is the function of the enlightened Atma. Once this enlightenment dawns on the creature’s horizon, he finds immense peace and tranquility.

In terms of Vedanta, the causal body encloses the Atma which is surrounded by the bliss sheath. When this Atma is not disturbed by constant interference by the mind and the intellect, it remains oblivious of the outside world, and being comfortably ensconced in the bliss sheath, it remains blissful and peaceful.

This Pragya aspect of the Atma or pure consciousness is the symbolic third Paad or limb or aspect of Brahm.

[The soul of the creature is trapped in a body having these three layers of the body that are like sheaths that surround the soul—the gross body (verse no. 5), the subtle body (verse no. 6) and the causal body (verse no. 7). As soon as these are dissolved or removed, it (the Atma) enjoys a state of merger with the eternal Atma of the cosmos. Or in other words, the Atma becomes one with the Parmatma, the supreme transcendental Soul.] (7).

[Note—This third state corresponds to *Bharat*, the third brother of Ram. Refer verse no. 2 of this Canto 3. He epitomizes the virtues of devotion, faith, humility, probity, propriety, righteousness and conscientiousness, besides total detachment towards the material charms of the material world. He also exemplifies the virtues of Vairagya (renunciation, detachment, non-involvement with the material world and the charms of its sense objects), Yoga (meditation and concentration of one’s faculties on the objective selected) and Tapa (sufferance, austerity, penance, self-control etc. for some great cause).

Hence he shows what is needed if one is to achieve the goal of reaching the Lord—i.e. he shows by example the virtues one must inculcate to obtain Mukti and Moksha. Therefore he is called the ‘Paad’ or limb of Lord Ram who is Brahm personified. He is the ‘third Paad’ (limb) as the minimum number of legs required for anything, such as a stool, to be stabilized is ‘three’. In other words, if a spiritual aspirant desires to be established in his spiritual path he must follow the example of Bharat and inculcate the noble virtues which the latter implemented in his life.

Where the gross organs represented by the organs of perception and action of the gross body, as well as the subtle organ represented by the mind and the intellect have become defunct or stand eliminated, this state of existence of the consciousness is called the Sushupta. During this state the person does not have any desire for enjoying the material objects of the external gross world nor of the subtle world that exists in one’s dreams. That is, he is completely in a state of Vairagya or renunciation—this is how

Bharat lived in the middle of pomp and pelf of a flourishing kingdom. Hence he corresponds to the third state of Sushupta.

He is not at all moved by the ups and downs of administrating a vast kingdom, remaining focused on meditation and contemplation. Hence he remains perpetually blissful and happy—the characteristic feature of the Sushupta state.

He is an incarnation of Aniruddha because he enjoys uninterrupted bliss and continuous meditation. The word 'Aniruddha' means 'without any obstacles; unhindered and unstopped'.

Since he was most wise and thoughtful, he personified the Pragya aspect of the Atma in the third state of its existence.]

एष सर्वेश्वर एष सर्वज्ञ एषोऽन्तर्याम्येष योनिः सर्वस्य प्रभवाप्ययौ हि भूतानाम् ।
नाऽन्तःप्रज्ञं न बहिःप्रज्ञं नोभयतःप्रज्ञं न प्रज्ञं नाप्रज्ञं न
प्रज्ञानघनमदृश्यमव्यवहार्यमग्राह्यमलक्षमणमचिन्त्यमव्यपदेश्यमेकात्मप्रत्ययसारं
प्रपञ्चोपशमं शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते ॥८॥

eṣa sarveśvara eṣa sarvajña eṣo'ntaryāmyeṣa yoniḥ sarvasya prabhavāpyayau hi
bhūtānām /
nāntaḥprajñam na bahiḥprajñam nobhayataḥprajñam na prajñam nāprajñam na
prajñānaghanamadrśyamavyavahāryamagrāhyamalakṣaṇamacintyamavyapadeśya\--
mekātmapratyayasāraṁ prapañcopaśamaṁ śāntaṁ
śivamadvaitaṁ caturthaṁ manyante // 8 //

इन तीनों पादों के रूप में वर्णित परमेश्वर सबका ईश्वर है। वह सर्वज्ञ, अन्तर्यामी, सम्पूर्ण जगत के पैदा, स्थिति और प्रलय का कारण है। जिसकी बुद्धि न अन्तर्मुखी न बाह्यमुखी है, जो प्रज्ञा होकर भी प्रज्ञानघन नहीं है, जो जानने वाला है और न जानने वाला भी है, जिसको देखा नहीं गया, व्यवहार में नहीं लाया गया, पकड़ा नहीं गया, जिसका कोई लक्षण नहीं है, जो चिन्तन में नहीं समा सकता, जो संकेत से नहीं बतलाया जा सकता, एकमात्र आत्मसत्ता की प्रतीति जिसका सार है तथा जिसमें फालतू प्रपञ्च का सर्वथा अभाव है, जो शान्त है, कल्याणमय है, अद्वैत है— ऐसे परब्रह्म तत्त्व को ज्ञानी लोग परमेश्वर का चौथा पाद कहते हैं (८)।

8. The supreme Atma or Consciousness that exists beyond the third state of Sushupta, i.e. that transcends the earlier three states related to this world, is said to be the fourth Paad or aspect of Brahm. It is called the Turiya state.

The Atma that exists in this fourth state called the Turiya or transcendental state is the one that is said to be the creator of the other three states. [When the pure consciousness decides that it wishes to interact with the world, it would have to retrace the path followed to reach this higher spiritual state of Turiya—i.e. it would have to pass through all the three stages mentioned in verse no. 5-7. But if it decides to get rid of the world and find eternal peace, it need not do so. Then in such a case, the person who has

reached this fourth state of consciousness, called the Turiya, would remain in this world like other men but would be totally a changed man—he would be totally immune to this world and its charms as well as its pains; he would seem to be awake and going about his normal duties, but internally he would be in the state of deep sleep, not at all being aware of or interested in what the body, both its gross components as well as its subtle components, do. He would be virtually ‘sleep walking’ as far as the world is concerned. All the characteristics that are enumerated in this verse below are of the Turiya state of consciousness.]

The Atma in this Turiya or fourth state of existence is called the ‘Parmatma’ or the supreme Atma—for now it is not an ordinary Atma of the creature that is affected by the deluding influences of the world, but beyond such considerations. It is also known as the ‘Ishwar’ or the Lord of the creation—for now it has reached the state when it no longer relates its self with the mundane world of material sense objects, its comforts and pleasures, but has risen high up to occupy a much exalted stature that makes it ‘superior’ to all the rest in creation. Such a high Atma is Parmatma and it is also the Ishwar or Lord of creation. It is called ‘Ishwar’ because it is the undisputed Lord of all that exists. It is this Atma that has not only created everything but also enjoys them and eliminates them should it want to do so. In other words, if a wise man so wishes he can forgo the attractions of the world in a second by just making a firm decision that he is not interested in them. This world exists only because the Atma or the consciousness which is the ‘true self’ of a creature wishes it to exist.

[According to Vedanta, Ishwar represents the sum-total of all the causal bodies in this creation. This is because Ishwar is the ‘cause’ of coming into being of whatever that exists in this creation. Anything, no matter how inconsequential and miniscule, that has an existence owes its presence to the Ishwar. It is like the case of line or any other figure drawn on a piece of paper. Its origin is in the first ‘dot’ that was formed when the tip of the pen had first touched the paper. The line or the figure is merely an extension of this dot. If the line is retracted and seeks its original point it will come back to this dot. If there is no dot, the line cannot be drawn. Similarly, everything in this world has its origin in this single ‘Ishwar’, and the rest is simply an extension of this Ishwar.]

The supreme macrocosmic Atma or the cosmic Consciousness is the Soul of creation, and like its counterpart present in the causal body of the individual creature, it is also Pragya—i.e. it is wise, enlightened, awake, conscious, realised, intelligent, sagacious and erudite.

This Parmatma is all-knowing and omniscient as it lives inside the secret inner chambers of the creation in the form of the Atma of all the creatures. Being an insider, he knows everything; nothing is hidden or out of sight of him.

Being a resident inside the bosom of all the creatures in the form of their Atma, and being all-pervading, immanent and omnipresent by the virtue of it being the most subtle and sublime entity known as ‘consciousness’ in creation, this Parmatma is known as ‘Antaryaami’—one who lives inside and known everything that is not known to the outside world.

Parmatma or the cosmic Atma is the cause of everything in existence—hence it is the supreme Creator. It is this Atma that is the origin of all the Bhuts (elements), their sustenance and growth, and their final resting place. [Refer to the example of the line or any other figure having their origin in the single ‘dot’ as described above.]

Since it is 'consciousness' personified, it follows that it does not need any other thing to be its own cause—simply because it is 'consciousness' that makes 'life' possible in creation, it is 'consciousness' that magically transforms a lifeless gross body into an active and vigorous creature, and if 'consciousness' is removed from this world, it would be absolutely worthless and lifeless. Left to its own accord, this world would not be able to remain alive or revive its self in case 'consciousness' decides to abandon it.

The cosmic Atma or Consciousness is a complete neutral entity and characterized by paradoxes. For instance, it is neither introvert nor extrovert. It is an embodiment and a fount of wisdom, erudition, enlightenment, sagacity and knowledge on the one hand, but ironically it appears to exhibit the opposite virtues by allowing its self to be accompanied or engulfed by Maya (delusions) that has helped this Atma to create the world on the other hand.

This cosmic Atma is all-knowing as well as ignorant. It is omniscient but remains indifferent and neutral to all forms of knowledge. It remains merely a mute spectator, a mere witness and a neutral observer of all that is happening around it, giving the impression that it is ignorant and dumb. Its neutral state is often misinterpreted as it being ignorant and dumb. The neutrality of the Atma is due to the fact that it is renunciation and dispassion personified; it remains indifferent to all delusions and hallucinations that are the hallmarks of this creation. But since it has to remain in this world, it appears to be influenced by all the taints that characterize this world. This is the Jagrat as well as the Swapna states of consciousness depending upon the level of grossness or subtlety.]

It is uniformly and universally present in all the creature of creation as their Atma, and in fact the entire creation is nothing but its image, but still each individual creature is unique and different from the other, fights others as if they were different from his own self, and there is so much diversity and dichotomy in creation that it defies comprehension.

The Atma is said to be almighty so much so that its mere wish can create and destroy the world, but ironically it requires the aid of the 'Shakti' or energy and power and dynamism of Nature to do anything at all. [This is best understood by the story of Ramayana itself. Lord Ram was Brahm personified, and therefore he should have killed the demon king Ravana by mere wish, instead of having to go to Lanka to do so. Then there are versions of Ramayana, such as the Adbhut Ramayana of Valmiki and Adhyatma Ramayana of Veda Vyas which tell how it was Sita, an incarnation of Brahm's Shakti, that had actually helped the Lord accomplish the astounding deeds that he is credited for.]

This Atma is so small and subtle as well as sublime that it cannot be heard, seen, felt, touched, smelt or held. It is not an object that can be used in the conventional sense a man uses other entities of creation.

It has no attributes, qualifications and dimensions that can be quantified and measured. It has never been visibly seen or observed, it has never been practically used and experimented with, and it has never been comprehended, grasped or caught either by the mind-intellect complex or by the sense organs of perception and action.

It has no specific characteristics, qualities, virtues or attributes that can be used to define and qualify it. It is such a miraculous and inexplicable entity that it cannot be incorporated as a subject that can be comprehended by deep research and ponderings. It is beyond the purview of thought, imagination, intellect and conception. [That is, this supreme entity cannot be reduced to any physical matter that can be researched and

experimented in a laboratory. It cannot be made a subject to be judged by the calculating mind which has a natural tendency to reduce everything to logic and rationality.]

It cannot be even indicated or represented by indirect methods, such as by the use of signs, formulas, symbolism, metaphors, similes, analogues and examples. The only proof of its explicit and holistic truthfulness is the subtle and un-explainable divine and ethereal experience of the authority of the pure conscious Atma that is experienced by attained and self-realised seekers. This supreme, ethereal, divine and holy entity is completely devoid of any delusions and falsehoods, any deceit and artificiality.

It cannot be comprehended as it is beyond the scope of the mind and intellect. There is nothing in existence that can be used to compare the Atma with. There is no sign that can be used to indicate anything about the Atma. The only way to know the Atma is to 'experience and witness its presence' in the form of the consciousness and other vital life-factors. [That is, if one were to search an entity with these virtues, and if one were to seek this soul as a treasure-house with certain attributes that helps to define it in certain terms, one would fail in his search. This is because the soul has no grossness and density that can be perceived by the sense organs including the mind and the intellect.]

It is absolutely calm, peaceful, serene and tranquil; it is beautiful and auspicious; it is the ultimate Truth and Reality; it is the benevolent benefactor of all and provides all auspiciousness and welfares (i.e. it is 'Shiva').

Such a unique, divine, incomprehensible and incomparable cosmic Consciousness is regarded by those who are wise and in the know of things as the 'Advaitya Brahm'. This Brahm is an eternal, majestic, powerful, sublime, fascinating, almighty and stupendously magnificent entity [That is, the supreme entity known as Brahm has unique and apparently paradoxical characteristics enumerated here. This makes Brahm one of its kinds, because it is impossible to duplicate them. Advaitya means non-dual. Hence the Brahm that is unique and without parallel is 'Advaitya'. The Brahm that is uniform and universal, that is irrefutably and unequivocally one and not two inspite of the countless forms in which it has revealed itself in this creation is 'Advaitya'. The Brahm that is both visible as well as invisible, that is here as well as there, is 'Advaitya'. The Brahm that is in the present as it was in the past and would remain the same in the future—is 'Advaitya'.]

Those who are well-versed in the essence of all spiritual and metaphysical knowledge, those who are blessed with wisdom and erudition that has enabled them to have deep insight into the fundamental universal truth of everything in its essential form, call this supreme transcendental Truth and the ultimate Reality recognized as 'Brahm' and the 'cosmic Atma' or 'Consciousness' in this creation, as the fourth Paad or limb or step or form of Brahm.

In other words, the wisdom to understand what has been said of Brahm in this verse is the fourth and the last step to realise the truthful and essential nature of the supreme transcendental Brahm, about the Atma, about the pure consciousness that exists at both the macrocosmic as well as the microcosmic levels of creation at the same time. [This fourth Paad is equivalent to the Turiya state of consciousness because it transcends the mundane and moribund existence of the Atma in this physical gross body that is bound to this physical gross world of material sense objects, thereby forcing the otherwise eternally free, ethereal, sublime and subtle Atma (the consciousness) to lead a

trapped and deluded existence as long as it remains confined to this gross body and attracted to the gross world. and forced to live in and interact with and .] (8).

[Note—The fourth Paad or aspect of Brahm is personified as Lord Ram. All the characteristics described in this verse are reflected in the life of Lord Ram. For instance, in the story of Ramayana we find that though Lord Ram was an incarnation of the all-knowing and omniscient Brahm but still he had searched for Sita like an ordinary man when she was abducted by Ravana, the demon king of Lanka. Though he is almighty, he had to take the help of the monkey army to conquer Lanka and retrieve Sita. Though he is Advaitya and single, he was always accompanied by Sita and one of his companions, such as his brothers, or one of the monkey or demon friends that he had made during his trip to Lanka. Though he is neutral and dispassionate, he had wailed for Sita when she was kidnapped like an ordinary man who loses his dear wife.

From the metaphysical perspective all the events in the life of Lord Ram teach a wise man how the immaculate Atma gets mired in this world if it allows itself to get involved in its mundane affairs. Though the Atma of the creature is well aware that the world and all its material sense objects are false, entrapping and deluding, but still it remains engrossed in it as if it did not know its truth. Every man knows that he would die, but still he continues to hoard wealth for the 'future' which might never come.]

स आत्मा स विज्ञेयः सदोज्ज्वलोऽविद्यातत्कार्यहीनः स्वात्मबन्धहरः सर्वदा द्वैतरहित आनन्दरूपः
सर्वाधिष्ठानसन्मात्रो निरस्ताविद्यातमोमोहोऽहमेवेति सम्भाव्याहमोत्तसद्यत्परंब्रह्म रामचन्द्रश्चिदात्मकः ।
सोऽहमोन्तद्रामभद्रपरंज्योतीरसोऽहमोमित्यात्मानमादाय मनसा ब्रह्मणैकीकुर्यात् ॥९॥

sa ātmā sa vijñeyaḥ sadojjvalo'vidyātatkāryahīnaḥ svātmabandhaharaḥ sarvadā
dvaitarahita ānandarūpaḥ sarvādhiṣṭhānasanmātro
nirastāvidyātamomoho'hameveti saṁbhāvyāhamoṁtatsadyatparambrahma
rāmacandraścidātmakaḥ /
so'hamontadrāmabhadraparamjyotīraso'hamomityātmānamādāya manasā
brahmaṇaikikuryāt // 9 //

यह आत्मा का साक्षात्कार गुरु और शास्त्र के द्वारा होता है। विशुद्ध मन और बुद्धि से यह समझा जा सकता है। यह आत्मा सदा ही प्रकाशमान, उज्ज्वल है। अविद्या और उसके द्वारा जनित कार्यों से सर्वथा रहित है। अपने भक्तों का अज्ञानमय अन्धकार रूपी बन्धन को हर लेता है। वह सर्वदा एक है, अद्वैत है, आनन्दरूप है, सबका अधिष्ठान है, सत्तामात्र है। उसमें अविद्या जनित अन्धकार और मोह स्वभावतः ही नहीं होता। उसकी सन्निधि में आते ही अविद्यामय अन्धकार और मोह का नाश हो जाता है। (चूँकि आत्मा जो मेरे अन्दर बसी है वो परमात्मारूपी ओम् 'ॐ' जिसका पर्यायवाची 'रां' और उसका नामी 'राम' है, अतः —) मेरे आत्मा भी राम का ही स्वरूप है। अर्थात् जो अनिवर्चिय राम हैं, वो मैं ही हूँ। इस प्रकार चिन्तन करे। जो सच्चिदानन्दमय, ज्योतिर्मय रामभद्र हैं, वो मैं ही हूँ। इस विचार से मन के द्वारा अपने और परमब्रह्म राम के बीच एकता या अद्वैतता स्थापित करे (९)।

9. The true understanding of the divine nature and cosmic nature of the Atma/soul or the pure consciousness is possible with the advice and guidance given by self-realised, wise, erudite and enlightened teachers as well as ancient scriptures. It can be understood, comprehended and grasped only with the aid of an uncorrupt, unbiased and sharp mind that is analytical, rationale, intelligent and receptive.

This Atma/soul is eternally self-luminous, brilliant, radiant and splendidous—i.e. it is always enlightened and wise, it is self-realised and all-knowing, it is free from ignorance and its accompanying darkness.

It is free from the tainting affects of Avidya or lack of true knowledge—i.e. the Atma, left to its own devices, would never do anything that is in-auspicious, unrighteous, unholy, improper and unscrupulous. [From the practical point of view we can regard it as the inner voice that invariably warns a person by ringing a bell inside his inner self whenever he is about to commit anything that is wrong. His ‘conscience’ would immediately object. This first objection that arises from the inner self is the voice of the Atma that resists all unrighteous deeds and thoughts. That the man overlooks them and continues nevertheless with his evil designs is the reason why the Atma—which is the man’s ‘true self’—is forced to suffer from the misdeeds done by the body and the mind. Had the man listened to his inner voice he would not only have prevented himself from much physical sufferings but would also have given his Atma true peace. But unfortunately this does not happen—because the allurements of the physical world and the desire to gratify the sense organs of the body, the various inherent Vasanas or worldly passions and yearnings, and Vrittis or tendencies and habits that are part of his nature, and such other elements are too strong to be easily overcome.]

All actions and deeds that have their genesis in ignorance and delusions, or that which are done are inspired by ignorance and delusions which are due to lack of wisdom, truthful knowledge and awareness of the reality, cast their negative shadow on the otherwise immaculate nature of the Atma. [The Atma is pure consciousness that remains free from being attached to the body that actually does the deeds. When the creature comes under the influence of delusions, he thinks that his body is his true ‘self’ instead of the Atma. This is due to ignorance about the reality and the truths, making the creature erroneously think that it is the Atma that does the deed, whereas in fact it is the body that is actually involved.]

The devotee prays to and worships Lord Ram so that the Lord eliminates such negative aspects of his Atma and removes the darkness of ignorance as well as its deluding effects that shackles the person in its vice-like grip.

The Atma (pure Consciousness; the Soul) is ‘Advaitya’—i.e. it is eternally one, without a second, unique, non-dual, indivisible, immutable and peerless.

It (the Atma or consciousness) is an embodiment of supreme, absolute and universal ‘Anand’—i.e. it is always in a state of bliss, happiness, peace and tranquility.

It (the Atma or consciousness) is the foundation and the resting place for all that exists.

It (the Atma or consciousness) is the only majestic authority and the supreme power in existence.

It (the Atma or consciousness) does not have any trace of the spiritual darkness created by Avidya (ignorance about the spiritual truths) and Moha (attachments and longings for this material world and the body that are accompaniments of Avidya). [The

Atma is not attracted to the fascinating charms of this world nor have any desire to enjoy them or hoard them because it is well aware of their perishable nature and the web of entanglements that they create in their wake. It is neither interested in the body because it is aware of its imperishable nature too. It keeps a safe distance from both the world as well as the body both of which are gross, perishable and ensnaring by nature. The Atma is a separate entity, and it is merely a witness to what is happening around it. Neither does the Atma suffer from anything in this world nor does it feel happy from anything. When a wise and intelligent person understands this, he is said to have reached the 'Turiya state'—for now he lives in this world with complete detachment and indifference.]

In other words, if a man comes to realise what his 'true self' is, if he understands it to be the pure Atma which is consciousness personified, hence an image of Brahm, the cosmic Consciousness, all darkness in the form of Avidya and Moha are immediately dispelled. He is filled with the light of realisation; he is illuminated with the brilliant light of 'enlightenment. Obviously, where there is light there cannot be darkness!

With this enlightenment and wisdom, the spiritual aspirant would realise that 'he', i.e. his 'true self', is the same Atma that is endorsed by all the scriptures as being the supreme Atma of creation, and which is described by the name of 'Ram' in this Upanishad. This Atma of the individual creature and the cosmic Atma of the whole creation is the same Brahm who has revealed himself as Lord Ram.

Lord Ram is none but the self-illuminated and brilliant cosmic Brahm. He is the Supreme Being himself personified. There is no duality or distinction between any of the three entities known as the Atma, Brahm and Ram.

Lord Ram is as indefinable and incomprehensible as is the supreme transcendental Brahm. [In earlier part of this Upanishad it has been asserted that Lord Ram is no ordinary human being but Brahm, the Supreme Being himself personified. Since Brahm is synonymous with the Atma, and since the Atma resides in the subtle heart of all living beings as their 'pure self', it follows that when a spiritual aspirant truthfully becomes 'self-realised' he would see that 'he' (as his Atma and not the gross body) and 'Ram' (the divine Brahm and not the gross body of a prince of Ayodhya) are one and the same holy, sublime and divine entity called the 'Advaitya Brahm'—the non-dual Brahm.

When this actually happens, it is said that such a person has reached the pinnacle of spiritualism, and he is deemed to have attained freedom from Avidya, Moha and Maya—that is, he has attained Mukti or Moksha (spiritual liberation, deliverance, salvation and emancipation.)

Such a realised spiritual aspirant should think 'That is me/I'—'So-a-Ham'¹. There is no difference between me and the supreme Brahm who has revealed himself as Lord Ram. It is this Ram that is being lauded and worshipped in the Mantras which address the Lord as Ram Chandra, Ram Bhadra etc.

Lord Ram who is eternally enlightened and self-illuminated, is honoured and recognized by the eclectic but most esoteric terms used to address him, such as 'OM' (the Beej Mantra of Brahm and the ethereal word which is said to the parent of all Mantras), 'Tat' (that), 'Sat' (truth), 'Yat' (is), 'Param' (supreme).

Indeed, that divine and transcendental Lord Ram who is addressed by these terms and who is beyond the comprehension of the mind and reach of the faculty of speech is no one else but 'I' or 'Me'.

Constant reflection on this eclectic Mantra and keeping the mind focused on the irrefutable truth of this great Maha Vakya ('So-a-Ham') would finally establish oneness between the spiritual aspirant and Lord Ram who is none but Brahm personified. In other words, this way of meditation and contemplation would help the spiritual aspirant to establish oneness between himself and the supreme Brahm in the form of Lord Ram. In other words, the wise aspirant should endeavour to establish oneness and non-duality between his own Atma and the supreme transcendental Atma of the cosmos known as Brahm or Ram (9).

[Note—¹*So-a-Ham* is one of the famous Maha Vakyas of the Vedas. The word 'that' refers to Brahm, while 'me or I' refers to the Atma which is the true identity of the aspirant. There are countless Upanishads that describe the Maha Vakyas. For instance— (i) Rig Veda—Atmabodha Upanishad. (ii) Sam Veda—Chandogya Upanishad, Canto 6, section 16, verse no. 3 (Tattwamasi). (iii) Shukla Yajur Veda—Paingalo-panishad, Canto 3, verse no. 2-3, 8; Mandal Brahmin Upanishad, Brahman 2, section 2, verse no. 5; Brahman 2, section 4, verse no. 4; Brahman 3, section 1, verse no. 6; Brahman 3, section 2, verse no. 2; Adhyatma Upanishad, verse nos. 2, 10 (So-a-Ham), 30-31 (Tattwamasi). (iv) Krishna Yajur Veda—Shukar Rahasayo-panishad, verse no. 22; Kaivalya Upanishad, verse no. 16; Sarwasaar Upanishad, verse no. 12-14; Varaaha Upanishad, Canto 4, verse nos. 32, 37; Avadhut Upanishad, verse no. 2. (v) Atharva Veda— Atma Upanishad; Naradparivrajak Upanishad, Canto 7, verse no. 8; Tripadvibhut Maha Narayan Upanishad, Canto 5, paragraph no. 15 ('So-a-Ham'); Canto 6, paragraph no. 22 ('Twam Brahmasmi'; 'Aham Brahmasmi'; 'Twamewaaham'; 'Ahamev Twam'); Canto 8, paragraph no. 5 ('Brahmaasmi' or I am Brahm; 'Ahamasmi' or Indeed it is I/me; 'Brahmahamasmi' or I am indeed Brahm; 'Yoahamasmi' or That is I/me; 'Brahmaamashmi' or Brahm is I/me; 'Ahamevaaham' or I am indeed I/me.); Ram Rahasya Upanishad, Canto 5, verse no. 13-14 (Tat Twam Asi—That Art Thou).]

This is in consonance with the philosophy of the Upanishads that stress that the Atma, the truthful identity of the creature, is none other than Brahm. That is why an enlightened one says that 'I am Brahm'; or 'I and Brahm are one'. There is no sense of pride and haughtiness or vanity and self-praise in it; it is a statement of truthful conviction said from the heart which is devoid of all imposture and deceit. Such an enlightened person is not expected to boast and expect false honours from this world. This conclusion derived at by logical reasoning will inculcate the feeling in the seeker/aspirant that he posses all the grand and holy characteristics, virtues and attributes associated with the divinity known as Lord Ram—such as possessing supreme bliss, peace, tranquility and serenity, being eternal and imperishable, have unadulterated enlightenment, wisdom, erudition and truthful knowledge, being endowed with the splendorous and dazzling light of enlightenment that comes with self-realisation, etc. All these make the aspirant feel self-illuminated like the supreme Lord himself; he acquires those majestic and mystical spiritual powers that come with self-realisation. This gives the aspirant a high degree of blissfulness and complete sense of fulfillment.]

सदा रामोऽहमस्मीति तत्त्वतः प्रवदन्ति ये । न ते संसारिणो नूनं राम एवं न संशयः ॥
इत्युपनिषद् । य एवं वेद स मुक्तो भवतीति याज्ञवल्क्यः ॥१०॥
इति तृतीयाकण्डिका समाप्तः॥

sadā rāmo'hamasmīti tattvataḥ pravadanti ye /

na te saṃsāriṇo nūnaṃ rāma eva na saṃśayaḥ //

ityupaniṣadya / ya evaṃ veda sa mukto bhavatīti yājñavalkyaḥ // 10 //

iti tritīya kaṇḍikā samāpta // 3//

जो लोग यर्थाथरूप से यह समझ जाते हैं और यह कहते हैं या मानते हैं कि 'मैं राम हूँ', वे संसारी नहीं हैं, वे तरे हुए माने जाते हैं। निश्चयरूप से वे राम के स्वरूप हैं, इसमें कोई सन्देह नहीं है। यह उपनिषद् है। जो इस प्रकार जानता है वह मुक्त हो जाता है'— इस प्रकार याज्ञवल्क्यजी ने उपदेश दिया (१०)।

श्रीरामोत्तरतापिनीयोपनिषद् का तृतीय सर्ग समाप्त हुआ।

10. Those wise, erudite, enlightened and self-realised people who come to understand the basic, universal and absolute spiritual truth about their 'real self', known as the Atma, as being a personification of Lord Ram—that there is no difference or duality between them and the supreme Lord of creation known as Brahm who had revealed himself as Lord Ram, well surely, such persons are not to be defined as being ordinary humans.

On the contrary, they are deemed to be liberated, delivered and freed from the fetters of ignorance and delusions that keeps ordinary, less fortunate and ignorant people eternally shackled to this gross body and equally gross world¹.

Such wise, spiritually enlightened and self-realised men are said to be an image of Lord Ram himself. There is no doubt in it.

This is an Upanishad, and therefore it speaks the truth. Hence, those who understand the truth of its teaching do indeed find Mukti—they are spiritually liberated and delivered from the fetters of ignorance and delusions; they are spiritually liberated from this gross body and the gross world; they find emancipation and salvation for themselves.' [But it must be noted that belief in the oneness of the Atma and Brahm, as well as the fact that the Atma is one's true self should be sincere and honest. To bear fruit, it must be truthfully accepted, without an iota of doubt, with a clear conscious, and without having any pretensions and deceit in one's heart.]'

This is how sage Yagyawalkya preached sage Bharadwaj (10).

[Note—¹This is because ignorant people treat the body as their true self, and the world as the real thing and the main goal of life. Since both the body and the world are perishable and gross by nature, such people never do find permanent peace and happiness. They keep of being tossed around like a ship on a rough ocean. They feel miserable and restless due to this tossing and turmoil that is so very characteristic of this world. But once they realise that their 'self' is not the body but it the Atma which is separate from the body and only lives in it, they would treat this body as an alien thing or an extraneous element. Now they begin to wonder why they had acquired this body in the first place if the Atma is their 'self' instead of the body. Then they search for an answer and find it in the scriptures that clearly tell them that this unfortunate situation befalls upon the creature because it had wrongly identified its 'self' with the gross body and then indulged madly in an equally gross world in some past time, and the present dilemma is due to the

accumulated affects of all those mistakes. Then obviously a wise man would not repeat the same mistakes again so as to land him once again in the same trouble. In other words, in the present life a wise, enlightened and self-realised man would treat himself as distinct from the body and the world, and instead think that he is a divine entity having an exalted origin. This would prevent him from committing the same mistakes that had landed his Atma in the present state in this world. Besides this, from the practical standpoint also when a man thinks in positive terms his entire personality undergoes a drastic change. He overcomes his negativity and dejection of spirits that bog down his progress in life and keeps him chained to miseries and agonies—some of them real and more of them imaginary. When one thinks ‘I am big and noble’, he indeed becomes one as compared to a man who thinks negatively and finds that he is surrounded by unhappiness and miseries all around him.]

Thus ends Canto 3 of Ram Uttar Tapini Upanishad

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अध्याय— २, सर्ग— ४

चतुर्थ कण्डिका

अविमुक्त क्षेत्र एवं तारक मंत्र का महत्व

Chapter-2, Canto-4

The significance and importance of the ‘Avimukta Kshetra & Tarak Mantra’

अथ हैनमत्रिः प्रपच्छ याज्ञवल्क्यं य एषोऽनन्तोऽव्यक्तपरिपूर्णानन्दैकहचिदात्मा तं कथमहं
विजानीयामिति ॥ १ ॥

atha hainamatriḥ papraccha yājñavalkyaṃ ya eṣo'nanto'vyakta

paripūrṇānandaikacidātmā taṃ kathamahaṃ vijānīyāmiti // 1 //

इसके बाद याज्ञवल्क्य से अत्रिमुनि ने पूछा— ‘मैं उस आत्मतत्त्व को जो अनन्त, अविनाशी, अव्यक्त (जो इन्द्रियों के द्वारा न समझा जा सके और न व्यक्त किया जा सके) हैं उसे कैसे जानू?’ (१)

[This Canto is dedicated to highlighting the significance and importance of the ‘Avimukta Kshetra’ & ‘Tarak Mantra’. It is to be read in conjunction with Cantos 1 and 2 of this Upanishad.]

1. Once, sage Atri asked sage Yagyawalkya—‘How can I know about the ‘Chidaatma’ (the pure conscious Atma that is the cosmic Consciousness personified, and is wise, enlightened and intelligent; the Atma that resides in all the living beings as their soul, and

forms their enlightened 'self', their true self and identity) that is described as being 'Anant' (literally meaning an entity that is without an end, is eternal, infinite and imperishable), 'Avinaashi' (imperishable; eternal) and 'Avyakta' (an entity which is not manifest, is unknown and indescribable; is invisible, indefinable, nameless, formless, incomprehensible and attribute-less)? [This Atma is also honoured by other epithets, such as being 'Paripurna' (an entity that is complete in all respects, is fulfilled, is self-sufficient, and wants nothing), and as being an embodiment of the virtue of 'Anand' (full of bliss, happiness, felicity and beatitude)] (1).

स होवाच याज्ञवल्क्यः । सोऽविमुक्त उपास्योऽयम् ।
य एषोऽनन्तोऽव्यक्त आत्मा सोऽविमुक्ते प्रतिष्ठित इति ॥ २ ॥

sa hovāca yājñavalkyaḥ / so'vimukta upāsyō'yam /
ya eṣo'nanto'vyakta ātmā so'vimukte pratiṣṭhita iti // 2 //

तब प्रसिद्ध याज्ञवल्क्य मुनि ने उत्तर दिया— 'उस अव्यक्त आत्मतत्त्व (परमात्मा) की अविमुक्त (काशी) क्षेत्र में उपासना करनी चाहिए। वह जो अनन्त, अविनाशी, अव्यक्त आत्मा है— वह अविमुक्त क्षेत्र में प्रतिष्ठित है'। (२)

2. The famous sage Yagyawalkya replied—'Such an exalted Atma which is eternal and indescribable is said to be symbolically established in the spiritual realm called the 'Avimukta Kshetra'. That is why a sincere spiritual seeker should endeavour to worship and honour as well as contemplate and meditate upon the Atma there.' (2).

सोऽविमुक्तः कस्मिन्नप्रतिष्ठित इति ॥३॥

so'vimuktaḥ kasminpratiṣṭhita iti // 3 //

अत्रि ने पुनः प्रश्न किया— 'किन्तु वह अविमुक्त क्षेत्र कहाँ स्थित है?' (३)

3. Atri asked again—'But where is this place called 'Avimukta'?' (3).

वरणायां नास्यां च मध्ये प्रतिष्ठित इति ॥४॥

varaṇāyāṃ nāsyāṃ ca madhye pratiṣṭhita iti // 4 //

याज्ञवल्क्य ने उत्तर दिया— 'यह अविमुक्त क्षेत्र 'वरणा' एवं 'नाशी' के मध्य में स्थित है'। (४)

4. Sage Yagyawalkya answered—‘That place is situated between ‘Varanaa’ and ‘Naashi’.’ (4).

का वै वरणा का च नासीति ॥५॥

kā vai varaṇā kā ca nāśīti // 5 //

अत्रि ने पूछा— ‘वरणा और नाशी कौन हैं, यह किसका नाम है?’ (५)

5. Atri asked—‘Who or what are ‘Varanaa’ and ‘Naashi’?’ (5).

जन्मान्तरकृतान्सर्वान्दोषान्वारयतीति तेन वरणा भवतीति ।
सर्वानिन्द्रियकृतान्पापान्नाशयतीति तेन नासी भवतीति ॥ ६॥

janmāntarkṛtānsarvāṇdoṣānvārayatīti tena varaṇā bhavatīti /
sarvānindriyakṛtān pāpānnāśayatīti tena nāśī bhavatīti // 6 //

याज्ञवल्क्य ने उत्तर दिया— ‘जो सम्पूर्ण जन्मान्तरकृत इन्द्रियकृत दोषों को वारण करती है उसे वरणा कहते हैं। जो समस्त इन्द्रियकृत पापों का नाश करती है उसे नाशी कहते हैं’। (६)

[नोट : अविमुक्त शब्द का अर्थ है— अ+विमुक्त = जो विमुक्त न हो, जो बद्ध हो। यहाँ इस शब्द का तात्पर्य है ‘वो व्यक्ति जो संसार बन्धनों से बँधा हो किन्तु मुक्ति पाने की अभिलाषा रखता हो’।]

6. Yagyawalkya replied—‘That which stops or puts a leash on or restricts all the evil consequences of whatever has been done by the creature using his sense organs of the body over many generations is called ‘Varanaa’. Or, that which prevents the creature from committing more sins and misdeeds with his sense organs, that which stop his further spiritual downfall and moral degradation, is called ‘Varanaa’. [The word ‘Vaaran’ means to stop, to prohibit, to sensor, to restrict].

Similarly, that which not only destroys, eliminates, crushes, purges or catheterizes all the sins and evil deeds done by the creature but also overcomes their evil consequences for his benefit (so that he does not have to face sufferance from their negative affects, and is ensured of his spiritual welfare) is called ‘Nashi’. [The word ‘Naash’ means to destroy and eliminate, to purge and remove.]’ (6).

[Note—The literal meaning of the word Avimukta is ‘that which is not liberated; that which is bound’. The word here signifies that the creature who is presently not liberated can find his spiritual liberation if he takes the recourse of finding shelter in the Avimukta Kshetra. In other words, a living being who is bound to this mundane world of delusions

and artificiality due to his ignorance and also due to the entangling effects of his accumulated past deeds but has realised his follies and pathetic condition, and who is sincerely yearning to break free from the fetters that pillory him to this deluding world of transmigration and its accompanying horrors, can find his spiritual liberation and deliverance if he takes the shelter of the Avimukta Kshetra. This would help him to finally break free from the vicious cycle of birth and death and its accompanying horrors. Hence, 'Avimukta' site is 'that place where those who are yet not spiritually free reside in order to get future spiritual freedom'.

The word 'Vaaran', from which 'Varanaa' has been derived, means to stop, prohibit, obstruct, prevent or bar, while 'Naashi' refers to elimination and destruction. From the perspective of this terrestrial world, the Avimukta Kshetra that is located between Varanaa and Naashi is called 'Varanasi', a city in northern India and situated on the banks of the holy river Ganges. It is said to be the terrestrial abode of Lord Shiva, and it is here that it is believed that Shiva utters the Tarak Mantra in the ears of a dying man so that the latter gets Mukti. Refer also to verse no. 9-10 below.

From the spiritual and metaphysical perspective, the composite word refers to that place which has the majestic and mystical spiritual potential and power not only to stop the creature's further spiritual decline but also to help him redeem himself from the bad or negative consequences of his past misdemeanors. It is like a holy site where the pilgrim goes seeking salvation. There, he would take a bath in a river or pond to clean himself and then go to some shrine to pay his obeisance to the presiding deity of the place and seek the latter's blessings. In the present case, the 'cleaning of the body' is a metaphoric way of saying that an aspirant washes off all his past misdeeds by sincerely regretting for them, and taking a vow of not repeating his mistakes again. If he indeed succeeds in turning a new leaf in his life, if he indeed improves himself and becomes a changed man, and if he sticks to his new chosen path then it is sure that his spiritual redemption is at hand. He must be ready to atone for his past sins by undergoing suffering as a token of his punishment, but all future torments would be eliminated.

Such a man is considered wise and enlightened as he would be eagerly searching for the 'truth' that has been lauded in the Upanishads, and in order to find this 'truth' he would be honestly following the advice of these Upanishads. Obviously when a man follows the instructions of a learned teacher, who in this case is the Upanishad itself, with faith and conviction, he is bound to be successful in his endeavours. Therefore, a man who understands the actual meaning and significance of the term Avimukta vis-à-vis his Atma (i.e. his true 'self') and how it impinges on his spiritual welfare is sure to find Mukti or Moksha for himself—that is, he is assured of liberation and deliverance from the evil affects of his sins and misdeeds, and consequentially find emancipation and salvation for himself.

A sincere aspirant would set his house in order by exercising the greatest of restraint on his wayward sense organs and prevent them from acting in an unscrupulous and unrighteous manner. He would endeavour to eliminate all the accumulated scum of his life in the form of the evil affects of his reckless past deeds done out of ignorance that has burdened his soul till now. He would divert his attention and mind away from both the world of material sense objects as well as from the gross body and its need for gratification, and instead turn it inwards towards his inner self and nobler goals in life. By realizing that the body and the world are perishable and entrapping by nature, he would keep his Atma away from their clutches.

But for this to be effective the aspirant has to be sincere and committed. Pretensions can cheat the people of the world, but they cannot cheat one's own 'self'. The precondition for salvation and emancipation of the Atma is sincerity of purpose and commitment on the part of the spiritual aspirant.

The realisation by the creature of the fact that he has indeed been wayward and sinful, and that all his present sufferings are a result of his past misdeeds, is the first step towards Mukti. Then he would look for a way out of his predicament and find the solution in the teaching of the Upanishads. He would then grasp this lifeline with both hands and follow it till emancipation and salvation is indeed available to him. Naturally his life would become exemplary and free from further sins. This would ensure that he gets freedom from the continuous cycle of miseries and torments to which he was hitherto bonded.

The study of the Upanishads and practice of their eclectic principles and philosophies kindles 'self-realisation' in the spiritual aspirant when he realises who he actually is, and what the difference between his 'true self' and the body as well as the rest of the gross world is. He becomes wise and enlightened about the eclectic existence of the divine but most esoteric entity known as the 'Atma' or pure consciousness. He realises that the real subtle and sublime truth is something different from the gross world and the gross body. So he is freed from the strong fetter of ignorance that had shackled him so far to the world as well as the body. Identifying himself with the ethereal Atma instead of the gross body is in its self finding Mukti—i.e. it is being freed from the limitations and shackling effects of the body and the world in which the aspirant lives, it is being delivered from the horrible cycle of ignorance and its accompanying delusions.]

कतमच्चास्य स्थानं भवतीति ॥७॥

katamaccāsyā sthānaṃ bhavatīti // 7 //

प्रश्न— 'उस अविमुक्त क्षेत्र का आध्यात्मिक स्थान कौन (यानि कि कहाँ) है?' (७)।

7. Sage Atri asked—'Where is the symbolic location of this Avimukta site from the spiritual perspective of the aspirant? That is, where can one hope to find this spiritually important holy site besides its terrestrial location (between the Varanaa and the Naashi as described in verse nos. 3-6)?' (7).

भ्रुवोर्ग्राणस्य च यः सन्धिः स एष द्यौर्लोकस्य परस्य च सन्धिर्भवतीति । एतद्वै सन्धिं सन्ध्यां ब्रह्मविद उपासत इति । सोऽविमुक्त उपास्य इति । सोऽविमुक्तं ज्ञानमाचष्टे यो वा एतदेवं वेदेति ॥८॥

bhruvorghrāṇasya ca yaḥ sandhiḥ sa eṣa dyaurlokasya parasya ca sandhirbhavatīti /
etadvai sandhiṃ sandhyāṃ brahmavida upāsata iti / so'vimukta upāsya iti /
so'vimuktaṃ jñānamācaṣṭe yo vā etadevaṃ vediti // 8 //

उत्तर—'भौह और नाशिका कीजो सन्धि है (जहाँ इडा एवं पिंगला नाम की दो नाड़ियाँ मिली हुई हैं) वह उत्कृष्ट ज्योतिर्मय परमधाम का प्रतीक परमात्मा का स्थान है। ब्रह्म वेत्ता लोग इस सन्धि को ही 'सन्ध्या' के रूप में उपासना करते हैं। अतः जो साधक उस अव्यक्त आत्मा की अविमुक्त क्षेत्र (काशी) में

भौतिक जगत में रहकर उसकी आध्यात्मिक रहने की जगह (भौह—नाशिका की सन्धि) में अपना ध्यान केन्द्रित करता है और वहीं सन्धि में उस परमात्मा की उपासना एवं ध्यान करके चिन्तन करता है— वह निश्चय ही मुक्त हो गया है। वही नित्य आत्मा से सम्बद्ध ज्ञान का उपदेश कर सकता है' (८)।

8. Sage Yagyawalkya replied—‘The point in the forehead where the root of the nose meets the point that lies between the two eye-brows¹ is called the metaphysical or the spiritual site of ‘Avimukta’. This point is symbolic of the illuminated heaven where the supreme Atma or Brahm has its abode¹.

This junction point is also called ‘Sandhya’—literally meaning a place where two units or entities unite or join together. This is because it symbolizes the point where the Duloka (the lower heaven) meets the immensely illuminated Param Dham (the upper heaven or the supreme abode of the Supreme Being). Indeed, those who are well-versed in the metaphysical knowledge of the supreme transcendental Brahm regard this point as the place where one can come in direct contact with Brahm².

Those who are well versed in the knowledge of Brahm worship him at this point while they do their daily worship known as ‘Sandhya’³.

Hence, in order to attain Mukti, or spiritual liberation and final deliverance from the body and the world, a wise man should worship the invisible and indescribable supreme Lord (i.e. Brahm manifested as the cosmic Consciousness known as the Atma of creation) by residing in the Avimukta Kshetra.

He must understand that this ‘Avimukta Kshetra’ has two locations—from the physical point of view it is located in the terrestrial world between Varanaa and Naashi (as described in verse nos. 3-6, which corresponds to the holy city of Varanasi, also known as Kashi), and from the metaphysical and spiritual point of view it is located in the forehead between the two eyebrows (where the third eye of wisdom is located and where the aspirant experiences extreme bliss and ecstasy if his Pran is concentrated here—as described in the present verse no. 8)⁴.

Only such a wise, realised and enlightened person who has understood where the Avimukta Kshetra is really located (from the spiritual point of view) is competent to teach others about it. Verily, such a person who is aware of this site is certainly liberated and delivered; he is certainly entitled to preach about the essential knowledge of the eternal and truthful Atma to others⁵. [This is natural, as only a person who knows something can tell others about it. The rest of the people are imposters and only mislead others.] (8).

[Note—¹It is believed that at the time of creation, the supreme Brahm entered the body of the creature through the Brahm-randhra, the hair-like slit in the cranium, and took up his residence in the mind. Refer Aeiteriya Upanishad of the Rig Veda tradition, Section 1, Canto 3, verse no. 12. That is why the head is the area of the body where the man’s faculty of reasoning, reflection, thoughts, analysis and intelligence are located—because Brahm is all-knowing and omniscient.

²The word *Sandhya* refers to the place in the forehead where the two Naadis called ‘Ida’ and ‘Pingla’ coming from the base of the spine and passing through the two nostrils come to meet each other at the root of the nose. It is here that the Sushumna Naadi, the most important nerve coming from the base of the spine and through which the vital Pran (life forces) rises up when the Kundalini is ignited, also meets these two Naadis, thereby creating a vibration in the nerves of the head, which in turn results in titillating them and creating an extreme sensation of ecstasy and bliss.

The internal point in the forehead where the two eyebrows meet the root of the nose is said to be the location of the so-called ‘symbolic third eye of wisdom’. This is the area of the head where a man’s faculty of reasoning, reflection, thoughts, analysis and intelligence are located. That is why when we ponder deeply upon something, our forehead furrows automatically as a sign of intense concentration of all the faculties of the mind.

According to the philosophy of Yoga, this is the point where the ascetic who diligently follows the rules of meditation and contemplation focuses his Pran (life forces, including the consciousness) by pulling it up from all other parts of the body by means of various techniques, such as Pranayam (breath control), Aasans (various sitting postures), Bandhas (restrictions on the body) etc. And it is here that he experiences an extreme sense of spiritual thrill or ecstasy. The area of the head higher than this point is said to be the abode of Brahm. When the Pran moves ahead on its onwards journey, it reaches the top of the skull and finally escapes through the Brahm-Randhra, the hair-like slit on the cranium from which it is believed Brahm had entered the man’s body at the time of creation and took up his residence in the head. This is the reason why the virtues of intelligence, wisdom, reasoning, thinking etc. are all located in the head rather than in any other part of the creature’s body—simply because Brahm is synonymous with these grand qualities.

According to the philosophy of Kundalini Yoga—which pertains to obtaining spiritual bliss as well as liberation from the fetters of the gross body by the kindling of the cosmic energy lying trapped and untapped inside the body in the form of a spiral coil at the bottom of the spinal cord—when the vital energy of Kundalini is aroused, it snakes up the spinal cord through the Sushumna Naadi and enters this area of the forehead mentioned in this verse. When this happens, the practitioner experiences an extreme sense of spiritual ecstasy and bliss not to be found elsewhere. The energy of the Kundalini acts more like the rocket that propels the Atma or pure consciousness of the creature towards the realisation of its true potentials by rising high and leaving the mundane affairs of the body and the world behind. Once the creature tastes the nectar of bliss and ecstasy which had been eluding him all through his life, he would naturally not like to revert to his earlier state of sorrows and miseries. The aspirant metaphorically experiences the presence of Brahm in the head when he experiences extreme bliss and ecstasy, a high degree of beatitude and felicity, because Brahm is synonymous with these virtues.

This concept has been elaborately described in the Shukla Yajur Veda’s Advai Tarak Upanishad, verse no. 3; Tarsar Upanishad, Canto 1, verse no. 1.

The point of concentration referred above, according to Canto 3 of Saubhagya Laxmi Upanishad belonging to the Rig Veda tradition, is called the ‘Bhru Chakra’ or ‘Agya Chakra’. It is often called the ‘third eye of wisdom’. These Chakras are subtle and sublime energy centers in the body, and are extensively dealt with in all the Upanishads that deal with Yoga. This particular Chakra is said to control wisdom and enlightenment in a man; its colour is Indigo and it also regulates such virtues as fortitude, tolerance and forgiveness.

³The word *Sandhya* also refers to a special ritual done by the Aryans three times a day—in the morning, midday and at sunset. The word Sandhya means a period or juncture point occurring three times a day when two periods of time meet each other — viz., morning, when the sun rises and darkness of the night meets the light of the day, noon when the pre-noon hours meet the post-noon hours and the sun is in its zenith in the sky, and evening hours when the sun is setting and lighted hours meet the dark hours. During these periods, Gayatri Mantra or any other devotional Mantra or hymns or prayers are said in honour of Sun-God or any other patron God of the devotee. Observation of

these sacraments are said to be very rewarding and beneficial for the person who does them.

⁴If he is not able to physically live in the terrestrial Avimukta Kshetra, he would get the same benefit of spiritual liberation and deliverance if he makes Atma (pure consciousness; his ‘true self’) symbolically live in the Avimukta Kshetra by focusing his attention (mind) and his Pran (vital life-forces of the body represented by the vital winds) in the area of the forehead narrated in this verse. [In fact, from the spiritual perspective this latter Avimukta Kshetra is of a greater importance as it is available to all the creatures in equal measure. It might not be practically feasible for each and every creature to go and live in the city of Kashi. Besides this, even if one is fortunate to get this benefit of being physically present in this holy city but remains engrossed in the affairs of the material world, pursuing its false charms and indulgent in its sense objects, or remains focused on the efforts to gratify the gross body and the natural urges of its sense organs—then his living in this terrestrial Avimukta Kshetra is of no value. Merely living in it would not provide him liberation, deliverance, emancipation or salvation.

On the contrary, a person who lives an ordinary life in any ordinary village or city, but a righteous and auspicious life that is lived according to the prescription of the Upanishads, a person who practices the profound spiritual principles of Upanishads by seeing the supreme Brahm everywhere, and who practices meditation and contemplation by focusing his mind and his Pran in the Avimukta Kshetra that is symbolically present in the forehead is indeed able to attain the rewards as promised in this Upanishad. That is, such a wise and enlightened person does find Mukti and Moksha for himself even though he is not living in the city of Varanasi or Kashi—or for that matter, in any other holy terrestrial site.

In this context it ought to be noted that there are a number of Upanishads that emphasize the point that the body of the creature itself is a holy pilgrim site as well as a shrine of the Lord. For instance, the following Upanishads treat the body as an abode of Lord Shiva—(i) The Krishna Yajur Veda’s Yogshikha Upanishad, Canto 1, verse nos. 72, 165-168, Canto 2, verse nos. 6-10, 20, Canto 3, verse nos. 1-15, Canto 5, verse nos. 2-5, 13-16, and Canto 6, verse nos. 32-33, 47; and Skand Upanishad, verse nos. 10-11. (ii) Sam Veda’s Jabal Darshan Upanishad, Canto 4, verse nos. 48-59.

Body as an abode of Shakti (the dynamic manifestation of Shiva and revealed as a divine Goddess) and 4 Peeths has been propounded in the Krishna Yajur Veda’s Yogshikha Upanishad, Canto 5, verse nos. 6-12.

Body as an abode of Shiva and Shakti is expounded in (i) Krishna Yajur Veda’s Yog Kundali Upanishad, Canto 1, verse no. 75; Yogshikha Upanishad, Canto 5, verse no. 4. (ii) Atharva Veda’s Brihajjabal Upanishad, Brahman 2, verse no. 8-9.

Importance of the body as a medium of obtaining Siddhis (mystical powers) is stressed in the following Upanishads—(i) Krishna Yajur Veda’s Yogshikha Upanishad, Canto 5, verse no. 4. (ii) Shukla Yajur Veda’s Advai Tarak Upanishad. (iii) Atharva Veda’s Ram Uttar Tapini Upanishad, Canto 4, verse no. 1-8.

Importance of the body as a Linga (symbol of Brahm and the Atma)—Krishna Yajur Veda’s Yogshikha Upanishad, Canto 2, verse no. 10.

Body as a pilgrim site called ‘Triveni Sangam’—Krishna Yajur Veda’s Yogshikha Upanishad, Canto 6, verse no. 30.

The spiritually evolved idea of obtaining Mukti and Moksha by turning inwards and experiencing the presence of the supreme Brahm inside the body has been expounded in the Advai Tarak Upanishad of Shukla Yajur Veda tradition. In fact, this entire Upanishad is dedicated to this theme.

The body has *four Peeths* symbolising the abode of divine Shaktis or Goddesses. This is endorsed in the Krishna Yajur Veda's Yogshikha Upanishad, Canto 1, verse nos. 170-175, and Canto 5, verse nos. 3, 8-12.]

⁵By meditating and concentrating one's attention at the focal point of the nose and the two eyebrows mentioned above, the spiritual aspirant acquires such stupendous spiritual insights that he becomes enlightened about the glorious and mystical nature of the supreme transcendental Brahm who pervades throughout the creation as its consciousness known as the Atma. Only a person who knows anything can teach about it. The Atma is such an esoteric sublime entity that it cannot be 'learned' in conventional manner by merely studying voluminous scriptures; it has to be experienced and witnessed first hand to somewhat comprehend what it actually is. It is so profoundly mystical and mysterious that it cannot be put into words.

But a self-realised person who has witnessed the presence of the cosmic Consciousness can guide others on the correct path to be followed so that they too can realise the presence of the Atma though it is true that Atma cannot be taught about like other subjects merely because the teacher is well acquainted with it. An enlightened and self-realised seeker is at least qualified to guide others.

Therefore, any seeker/aspirant who resides in the 'Avimukta' site—whether in its physical location in the city of Kashi or Varanasi, or in its metaphysical symbolic location in the forehead as described in this verse—and spends his time meditating upon and concentrating his mind and intellect on the Atma (the soul, the true form of the 'self' as the illuminated and conscious entity which is a miniscule reflection or image of the supreme, all-pervading, omniscient, almighty macrocosmic Soul of the creation called Parmatma) at its metaphysical location at the conjunction point between the eyebrows and the root of the nose, is truly deemed to be erudite, sagacious, wise, enlightened and self-realised. He is the one who is deemed fit and qualified to preach on metaphysics and spiritualism; he is said to be truly enlightened about Brahm.]

अथ तं प्रत्युवाच । स्वयमेव याज्ञवल्क्यः ।

श्रीरामस्य मनुं काश्यां जजाप वृषभध्वजः । मन्वन्तरसहस्रैस्तु जपहोमार्चनादिभिः ॥ ९ ॥

atha taṁ pratyuvāca / swayamēva yājñavalkyaḥ /
śrīrāmasya manuṁ kāśyāṁ jajāpa vṛṣabhadhvajaḥ /
manvantarasahasraistu japa homārcanādibhiḥ //9//

ततपश्चात् अत्रि मुनि से याज्ञवल्क्य ने कहा— 'एकबार भगवान् शंकर ने काशी में एक हजार मन्वन्तर तक जप, होम और पूजन के द्वारा श्रीराम की अराधना करी और श्रीराम के तारकमंत्र का जप किया। (९)

[नोट : १ मन्वन्तर ब्रह्मा के एक दिन का १/१४वां हिस्सा; अथवा ७१ चार युगों का एक चक्कर।]

9. After that, sage Yagyawalkya said to sage Atri—'Once upon a time, Lord Shiva worshipped Lord Ram for one thousand Manvantars¹ by offering sacrifices, doing Tapa

(penances and austerities) and repeating his Tarak Mantra (i.e. the Lord's holy name which provides the creature with liberation, deliverance, emancipation and salvation) (9).

[Note—1Manvantar = 1/14th fraction of 1 day of Brahma; 71 four-Yug cycle or era of the celestial cycle of birth and death according to the Hindu philosophy.]

ततः प्रसन्नो भगवाङ्छ्रीरामः प्राह शङ्करम् । वृणीष्व यदभीष्टं तद्दास्यामि परमेश्वर ॥ इति ॥ १० ॥

tataḥ prasanno bhagavāñchrīrāmaḥ prāha śaṅkaram /
vṛṇīṣva yadabhiṣṭaṁ taddāsyāmi parameśvara // iti // 10 //

इस पर प्रसन्न होकर श्रीराम ने उनसे कहा, 'हे परमेश्वर! तुम्हे जो वर अभीष्ट हो वह माँग लो, मैं उसे दूँगा' (१०)।

10. This pleased Lord Ram so much that he said to Shiva, 'Oh Parmeshwar (i.e. the supreme Lord)! Ask for any wish you desire; I shall give it to you.' (10).

अथ सच्चिदानन्दात्मानं श्रीराममीश्वरः पप्रच्छ ।

मणिकर्ण्या मम क्षेत्रे गङ्गायां वा तटे पुनः । म्रियते देहि तज्जन्तोर्मुक्तिर्नास्तो वरान्तरम् ॥ इति ॥ ११ ॥

atha saccidānandātmānaṁ śrīrāmamiśvaraḥ papraccha
maṇikarṇyāṁ mama kṣetre gaṅgāyāṁ vā taṭe punaḥ /
mriyeta dehī tajjantormuktirnā'to varāntaram // iti // 11 //

तब चिन्मय महेश ने कहा— 'हे प्रभु! मणिकर्णिका तीर्थ में, मेरे काशी क्षेत्र में अथवा गंगा या गंगा के तट पर जो प्राण त्याग करे उस जीव को आप मुक्ति प्रदान कीजिए। इसके सिवा दूसरा कोई वर मुझे अभीष्ट नहीं है' (११)।

11. Then the enlightened, self-realised, wise and blissful (saccidānandātmānaṁ) Lord Shiva, who is the revered deity of even Lord Ram or who reveres Lord Ram as his own preferred deity (śrīrāmamiśvaraḥ), said—'Oh Lord! Those who die at the Manikarnika Tirtha (a holy site located on the banks of river Ganges), or in the area under my domain which is called Kashi, or in the water of the river Ganges, or on its banks—please be kind to give all such creatures the benefit of Mukti or liberation and deliverance from the cycle of birth and death as well as freedom from all sorts of spiritual torments. All of them should be blessed with the fruits of emancipation and salvation. I do not want any other boon to be granted by you (or there is nothing else except this that I want).' (11).

अथ सहोवाच श्रीरामः—

क्षेत्रेऽस्मिंस्तव देवेश यत्र कुत्रापि वा मृताः । कृमिकीटादयोऽप्याशु मुक्ताः सन्तु न चान्यथा ॥ १२ ॥

atha sa hovāca śrīrāmaḥ //

kṣetre'smiṁstava deveśa yatra kutrāpi vā mṛtāḥ /

kṛmīkīṭādayo'pyāśu muktāḥ santu na cānyathā // 12 //

तब उनसे सच्चिदानन्द श्रीराम ने कहा— 'हे देवेश! आपके इस पावन क्षेत्र में जहाँ कहीं भी कोई कीड़ा—मकोड़ा आदि तक भी मरेगा वह तत्काल मुक्त हो जायेगा। इसमें कोई सन्देह नहीं है (१२)।

12. Then Lord Ram replied—‘Oh Lord of the Gods (‘Devesh’)! Any creature, even those as humble and lowly as worms and insects, who would die anywhere in your holy domain, would get instant deliverance. There is no doubt about it. (12).

अविमुक्ते तव क्षेत्रे सर्वेषां मुक्तिसिद्धये । अहं सन्निहितस्तत्र पाषाणप्रतिमादिषु ॥ १३ ॥

avimukte tava kṣetre sarveṣāṁ muktisiddhaye /

aḥaṁ saṁnihitastatra pāṣāṇapratimādiṣu // 13 //

आपके इस अविमुक्त क्षेत्र में सब लोगों को मुक्ति सिद्ध कराने (देने) मैं पाषाण तक की मूर्तियों में रहूँगा। (यानि कि पाषाण जैसी निर्जीव वस्तु में भी अगर कोई भक्त मुझे अपना समझकर भजेगा तो मैं उसे मुक्ति प्रदान करूँगा) (१३)।

13. To provide deliverance to all those who die in your holy domain known as ‘Avimukta Kshetra’ or Kashi/Varanasi, I shall reside there even in stone idols as well. [That is, those who worship me sincerely in even such lifeless objects as a stone idol shall have the benefit of liberation and deliverance from this mundane, entrapping and deluding world consisting of a vicious cycle of birth and death.] (13).

क्षेत्रेऽस्मिन्योऽर्चयेद्भक्त्या मन्त्रेणानेन मां शिव । ब्रह्महत्यादिपापेभ्यो मोक्षयिष्यामि मा शुचः ॥ १४ ॥

kṣetre'sminyo'rcayedbhaktyā mantreṇānena mām śiva /

brahmahatyādipāpebhyo mokṣayiṣyāmi mā śucaḥ // 14 //

हे शिव! आपके क्षेत्र (काशी या अन्यत्र) में जो मेरे इस तारक मंत्र (रां रामाय नमः) के द्वारा मेरी अराधना, पूजा, जप करेगा, मैं उसे ब्रह्महत्या जैसे जघन्य पापों से भी मुक्त कर दूंगा। आप चिन्ता न करें (१४)।

14. Oh Shiva! Anyone in your holy realm who worships me (or invokes my holy name or remembers me) by using my 'Tarak Mantra' consisting of six letters (रां रामाय नमः — Raam/n(g) Raamaaya Namaha), I will liberate him from all sins, even from such horrendous ones which are ordinarily unpardonable like the killing of a Brahmin¹. You should not worry about it (14).

[Note—¹On the face of it, it appears incredulous that the Lord would forgive the killing of a Brahmin, or in other words condone murder. The idea is to give the sinner a chance to redeem his spirit even if he had committed a grave error. It may be due to compulsion of circumstances that he was forced to commit some grave sin, or it was committed inadvertently or was beyond his control. If he sincerely regrets for it, if he is ready to undergo its punishment, then by all means he must be given a chance to redefine his life and turn a new leaf. This is very important—for it means if a man commits some kind of misdeed out of ignorance or some other cause, and he sincerely regrets for it and is therefore given a chance at redemption, it would mean that at least one soul has been saved and the burden of the earth is reduced by that extent.

The Lord is not a cruel tyrant who is ever watchful for finding sinners so that he can torture them no end in the name of punishment for sins because he derives sadistic pleasure in their miseries. No; not at all. The Lord is ever so gracious and merciful, compassionate and kind that he wants to give the sinner the maximum leverage so that he can be saved.

Refer also to note of verse no. 3 of Canto 2 of this Upanishad.]

त्वत्तो वा ब्रह्मणो वापि ये लभन्ते षडक्षरम् । जीवन्तो मन्त्रसिद्धाः स्युर्मुक्ता मां प्राप्नुवन्ति ते ॥ १५॥

tvatto vā brahmaṇo vāpi ye labhante ṣaḍakṣaram /

jīvanto mantrasiddhāḥ syurmuktā māṃ prāpnuvanti te // 15 //

आपसे अथवा ब्रह्माजी से जो यह षडाक्षर मंत्र की दीक्षा लेते हैं वे जीते जी तो मंत्र सिद्ध होते ही हैं, मरने के बाद जन्म—मरण से मुक्त होकर मुझे प्राप्त कर लेते हैं (१५)।

[नोट : राम मंत्र की दीक्षा ब्रह्मा एवं शिव दोनों से लेना बताकर श्रीराम ने वैष्णव एवं शैव दोनों भक्तों के बीच की दूरी खत्म कर दी है।]

15. Anyone who accepts this Mantra either from Brahma (the creator), or from you (Lord Shiva the concluder)¹ is able to obtain all the Siddhis² (mystical powers) that naturally come with the Mantra while he is still alive, and when they die they find physical freedom from the shackle of the gross body when their Atma makes its exit from it for good. After that they do not have to take a birth again, and their soul merges with me to become one with me³ (15).

[Note—¹By referring to Brahma and Shiva as the ones by whom a seeker of Mukti can be initiated— here meaning baptized— in the holy Mantra of Lord Ram, the Lord seeks to erase the imaginary dividing line that the followers of Vishnu and Shiva have drawn between themselves by calling themselves as either Vaishnavs or Shivites respectively. In fact, both Brahma and Shiva have been taught this Upanishad by Lord Ram who is none but Lord Vishnu himself personified (refer Ram Purva Tapini Upanishad, Canto 1, verse no. 1).

Another spin to it is that ‘Brahma’ refers to Brahmins or upper crust of the society who are regarded as learned and wise and the keepers of the upright conscious and righteous behaviours of the society, while Shiva refers to the people belonging to the lowest rung of society for the general demeanors, behaviours, life styles, food habits, residence of Lord Shiva etc. as depicted in the scriptures and traditional lore is the opposite of the way Brahmins live. But at the same time, he is referred to as the ‘Lord of Gods’ (see verse nos. 10, 12) by Lord Ram himself. It is well known that Shiva is the most superior amongst the Gods in knowledge, wisdom, enlightenment, erudition etc. in the whole of creation. He is even referred to as ‘Rameshwar’, i.e. the Lord of Lord Ram. Shiva’s realisation of the illusionary and deluding nature of this world is reflected in his having renounced all worldly desires and comforts, and being ever engrossed in meditation in the Himalayas. The location of his 3rd eye is exactly at the place as prescribed in verse no. 2 of this Canto, i.e. he is wide awake to the realisation of Brahm. He is the only God to have this awakening.

So, the reference of Lord Ram to both Brahma and Shiva as the ones from whom his divine Mantra can be accepted signifies the fact that (1) the divine Mantra of Lord Ram is liberating even for the exalted as well as for the lowly, (2) the source of the Mantra-giving process is less important than the sincerity of the seeker/aspirant, and (3) even apparently crazy-looking fellows like Shiva might be actually the most erudite, self-realised, attained and enlightened one that ever existed in this creation.

²That is, all spiritual achievements and supernatural powers would be easily available to a man who uses the Lord’s Mantra for the purpose of Japa or repetition, Yoga or meditation, Dhyana or concentration and contemplation, etc. Such a person becomes self-realised and experiences the stupendous spiritual powers of the Mantra when he experiences the bliss and ecstasy that accompany its constant repetition that leads him to become acquainted with the eternal Atma which is consciousness personified. He also realises the potential of the Mantra in actually providing him with liberation and deliverance from all spiritual miseries that had been tormenting him till then. He is now assured of emancipation and salvation, an assurance that fills him with an extreme sense of contentedness and fulfillment. He is so filled with bliss that he does not seek happiness in the outside world, and instead remains contented in his inner self. He distances himself from the gross body and an equally gross world, and instead remains focused on his Atma. He does not allow his ‘self’ to be involved in world and get trapped by its numerous delusions and temptations. He keeps himself aloof from the gross body and the deeds done by it. Briefly, he lives in a perpetual state of ‘Turiya’ or the transcendental state of existence of consciousness even though he has to live a normal life in this world. As such, for all practical purposes from the spiritual perspective, he is deemed to be liberated from the fetters of the body and the world that shackle ordinary creatures, and is deemed to be delivered from their entangling web of delusions and their accompanying hoard of miseries and torments.

³In other words, when the self-realised, enlightened and wise man dies, he would find his final Mukti, or liberation and deliverance, his final Moksha, or emancipation and salvation, when his individual Atma reverts back to its primary form and merges with the supreme Atma in the form of Brahm. It must be noted that when Lord Ram says ‘the

spiritual aspirant's Atma would merge with me', he is referring to the supreme Brahm, the Supreme Being, and the universal cosmic Consciousness. Obviously, when the individual Atma merges with the cosmic Atma, all distinctions and barriers are removed, and then the former becomes indistinguishable and inseparable from the latter. This is final 'dissolution'; it is final liberation of the Atma as all its fetters are removed and it becomes the cosmic entity that it primarily was before it began to be identified as a individual creature. This is the aspirant's final Mukti or Moksha.]

मुमूर्षोर्दक्षिणे कर्णे यस्य कस्यापि वा स्वयम् । उपदेक्ष्यसि मन्मन्त्रं स मुक्तो भविता शिव ।१६॥

mumūrṣordakṣiṇe karṇe yasya kasyāpi vā svayam /

upadekṣyasi manmantram sa mukto bhavitā śiva // 16 //

हे शिव! जिस भी मरने वाले के दहिने कान में आप मेरे मंत्र का उपदेश करेंगे वह निश्चित ही मुक्त हो जायेगा' (१६)।

16. Oh Shiva! When you utter my divine Mantra in the right ear of the dying person anywhere in the holy realm called Avimukta, that person is certain to get liberation and deliverance; he would certainly find emancipation and salvation.' (16).

इति श्रीरामचन्द्रेणोक्तं योऽविमुक्तं पश्यति । स जन्मान्तरितान् दोषान् नाशयति ।१७॥

इति चतुर्थकण्डिका समाप्तः॥

iti śrīrāmacandreṇoktam yoavimuktaṁ paśyati /

sa janmāntaritān doṣān nāśyati // 17 //

iti caturtha kaṇḍikā samāpta // 4 //

इस प्रकार जो श्रीराम के द्वारा वरदान से अनुगृहीत अविमुक्त क्षेत्र का दर्शन करता है वह जन्म—जन्मान्तर के दोषों और पापों को दूर कर देता है और उनका नाश कर देता है (१७)।

श्रीरामोत्तरतापिनीयोपनिषद् का चतुर्थ सर्ग समाप्त हुआ।

17. In this way, a person who is fortunate enough to have a divine and purifying sight of the 'Avimukta Kshetra' which is blessed by Lord Ram himself, is sure to get rid of the sins and various faults that have been accumulated by him over numerous cycles of births and deaths (17).

Thus ends Canto 4 of Ram Uttar Tapini Upanishad.

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अध्याय— २, सर्ग— ५
पञ्चम कण्डिका
श्रीराम के ४७ मंत्र एवं उनका महत्व

Chapter-2, Canto-5
Sri Ram's 47 Mantras and their importance

अथ हैनं भरद्वाजो याज्ञवल्क्यमुवाचाथ कैर्मन्त्रैः स्तुतः श्रीरामचन्द्रः प्रीतो भवति ।
स्वात्मानं दर्शयति तन्नो ब्रूहि भगवन्निति । । १ ॥

atha hainaṃ bhāradvājo yājñavalkyamuvācātha kairmantraiḥ stutaḥ śrīrāmacandraḥ
prīto bhavati /
svātmānaṃ darśayati tānno brūhi bhagavanniti // 1 //

तदुपरान्त भरद्वाज मुनि ने उन प्रसिद्ध याज्ञवल्क्य से पूछा— 'हे भगवन्! जिन मंत्रों के द्वारा स्तुति करने पर श्रीराम प्रसन्न होते हैं और अपने स्वरूप का प्रत्यक्ष दर्शन कराते हैं— आप उन मंत्रों का हमें उपदेश करें'। (१)

[This Canto lists the great forty-seven Mantras of Lord Ram. They were revealed by sage Yagyawalkya to sage Bharadwaj.]

1. After that, sage Bharadwaj asked the famous sage Yagyawalkya—‘Oh Lord! Please tell me about those divine Mantras which please immensely please Lord Ram and are instrumental in giving a divine and holy vision of the Lord’s to his devotee.’ (1).

स होवाच याज्ञवल्क्यः—

पूर्व सत्यलोके श्रीरामचन्द्रेणैवं शिक्षितो ब्रह्मा पुनरेतया गाथया नमस्करोति ॥ २ ॥

sa hovāca yājñavalkyaḥ // pūrvaṃ satyaloke śrīrāmacandreṇaivaṃ
śikṣito brahmā punaretayā gāthayā namaskaroti // 2 //

तब याज्ञवल्क्य ने उत्तर दिया— जिस प्रकार श्रीराम ने शंकरजी को वरदान देते समय काशी का महत्व बताया था, उसी प्रकार उन्होंने किसी समय ब्रह्माजी को वैसा ही उपदेश किया था। उनका उपदेश सुन ब्रह्माजी ने उनका निम्न गद्यमयी भाषा में नमस्कार किया था (२)।

2. Yagyawalkya replied—‘Oh Brahmin! Just like Lord Ram had told Lord Shiva about the significance of Kashi while blessing him with a boon (see Canto 4 above), he had preached to Brahma in a similar fashion on some other occasion. Brahma had then praised and paid his obeisance to Lord Ram by bowing before him and singing his glories using the same set of hymns or Mantras that the Lord had divulged to him. Hearing his discourse (or divine advise), Brahma had bowed before him reverentially and sung his praises and glories using the following hymns (2).

विश्वरूपधरं विष्णुं नारायणमनामयम् । पूर्णानन्दैकविज्ञानं परं ब्रह्मस्वरूपिणम् ।
मनसा संस्मरन्ब्रह्मा तुष्टाव परमेश्वरम् ॥ ३॥

viśvarūpadharaṁ viṣṇuṁ nārāyaṇamanāmayam /
pūrṇānandaikavijñānaṁ paraṁ brahmasvarūpiṇam /
manasā saṁsmaranbrahma tuṣṭāva parameśvaram // 3 //

जो सम्पूर्ण विश्व के आधार महाविष्णु हैं, रोग—शोक से रहित नारायण हैं, परिपूर्ण आनन्दघन, विज्ञान के आश्रय हैं, परमप्रकाश रूप हैं— उन परमेश्वर श्रीराम की स्तुति ब्रह्माजी ने मन ही मन उनको प्रणाम करके इस प्रकार की— (३)।

3. To begin with, Brahma mentally bowed most reverentially before Lord Ram who is the foundation, the pillar and the backbone that supports the entire creation. As such, he is no one else but the great Lord Vishnu¹ who is the sustainer, protector, caretaker and nourisher of this creation. He is known as Narayan as he is free from all sorrows and miseries as well as all sorts of faults and shortcomings that are associated with this creation. He is a treasury or a fount of eternal and supreme bliss, peace, contentedness and tranquility as well as of wisdom, knowledge and enlightenment. He is an abode or treasury of all these virtues. He is an embodiment of divine light and illumination (which is a metaphor for his supreme divinity, holiness, sublimity, magnificence, wisdom, erudition and enlightenment). He is indeed ‘Parmeshwar’ (i.e. the supreme Lord of all).

[In other words, the creator Brahma bowed his head reverentially before the divine form of Lord Ram who is none other than Lord Vishnu himself manifested in his form, and prayed to him using the sacred hymns that follow. These consist of a litany of forty-seven Mantras dedicated to Lord Ram which are listed here. These are the hymns used in offering worship to the Supreme Being, the Lord God, during formal prayers held during ritualistic worship. It is like the Common Book of Prayer used during liturgical services.] (4).

[Note—¹*Vishnu*—or Narayan—The word ‘Vishnu’ consists of two components—‘Vishwa’ meaning the world or the entire creation, and ‘Anu’ meaning an atom. Hence, this is made up of atoms called Vishnu, and therefore the latter pervades throughout this creation. The whole creation is a manifestation of Vishnu.

The divine glories of Lord Vishnu have been extolled in the Tripadvibhut Maha Narayan Upanishad of the Atharva Veda tradition, Canto 1, paragraph 5-6; Canto 2, paragraph 12. Refer also Vishnu Puran, Chapter 1, Canto 2, verse nos. 1-32, 55-70.

Lord Vishnu is the sustainer and the care-taker of the world. He is the most important of the Trinity Gods consisting of Brahma, the creator, and Shiva, the concluder. It's easy to produce and destroy, but a mammoth task to sustain and nourish what has been born. Lord Vishnu is also depicted as the Viraat Purush, the macrocosmic gross body of the creation from whose body the rest of the creation is said to have been formed; the Viraat embodies the whole creation in his own self. According to Purans, even Brahma and Shiva have been created from Vishnu. His name first appears in the Rig Veda, 1/154-156. The Lord represents all that is virtuous, noble, righteous, auspicious, high and glorious in this creation. He is all pervading, all encompassing and omnipresent. He is a personification of Yagya, or the various religious sacrifices (Shatpath Brahman, 1/1/2/13). The Lord has taken numerous forms and revealed himself on different occasions to uphold good and righteous, and trounce bad and evil. Lord Vishnu is also depicted as a synonymous deity for Brahm; he is Brahm personified.

Lord Narayan and Vishnu are synonymously treated in the scriptures. The etymology of the word *Narayan* is—the primary one who has his abode in the primordial causal waters of the cosmos; one who is the abode of all living creatures; one who has his residence in the bosom of all living beings as their Atma or pure self or consciousness; one who is the final goal of all spiritual pursuits. When the transcendental Supreme Being decided to initiate creation, his first revelation was Hiranyagarbha which represented the macrocosmic subtle body of creation, and from it emerged the *Viraat Purush* who is the macrocosmic gross body of creation. This ‘Viraat’ is literally the vast, infinite, measureless, fathomless and colossal form of the supreme Brahm, a form which is all-pervasive, all-encompassing, all-inclusive, immanent and omnipresent in creation. The ‘Purush’ is literally an entity that lives inside a dwelling, here referring to as the pure consciousness that lives as the Atma of all the living beings. (Brihad Aranyaka Upanishad, 2/5/18-19). This Viraat Purush is therefore the vast and all-inclusive cosmic Consciousness that entered the gross body of the creature and found a comfortable abode in the heart as his Atma. This Viraat Purush at the macro level of creation is known as Vishnu, the one who lives immanently in this creation, inseparable from it and forming its integral part.

Since Narayan or Vishnu is the term used to imply the Viraat Purush who is Brahm personified at the macrocosmic level of creation, it follows that Narayan or Vishnu is the supreme Lord of creation. It is from him that the rest of the creation has emerged. All forces of creation, right from their origin till their conclusion, have this Narayan representing Brahm as their primary source. It is Narayan that is the eternal fountain from which they all the dynamic forces of creation derive their independent strengths, abilities, authorities, potentials and powers. The primary forces are represented by Brahma the creator, Vishnu the sustainer, protector and nourisher, and Shiva the concluder. The other elements of creation are the sky, air, fire, water and earth. Indra represents the chief force that controls all other unit forces of creation, and therefore he has been depicted as the ‘king of Gods’ because all the Gods are deemed to personify one or the other aspects of the divine forces of creation which are responsible for controlling the various facets of the multifarious and varied creation. For example, Aditya or the Sun gives light, heat and energy to the creation in their twelve forms, including the visible Sun in the sky. The

Vasus represent the essential assets that are needed to sustain all forms of life on this earth. Rudras represent the dynamic and forceful nature of a creature that helps it be proactive and assertive in this world, to protect the assets generated by him and give protection to the society and his dependants by the use of force if necessary. And so on and so forth.

Lord Narayan or Vishnu is said to recline on the *Kshirsagar* which is the celestial ocean of milk indicating Amrit or the ambrosial fluid of eternity and bliss. That is why he is immortal and blissful, being surrounded by it. This ocean also indicates the primordial fluid from which the rest of the creation is formed, and hence it is the 'causal water' or the causative factor which is at the foundation of all living creation coming into being; it is the wellspring of life in all its varied forms. The scriptures describe that earlier there was water everywhere, and from this primordial fluid emerged the earth and the fire element that kept this earth warm, making it habitable and enabling it to harbour life forms. This fact has been affirmed in Brihad Aranyaka Upanishad, Canto 1, Brahman 2, verse no. 2, and the Old Testament of the Holy Bible, the Book of Genesis, verse nos. 9-11.

Narayan or Vishnu has *dark blue* hue as his complexion, symbolising the blue colour of the endless sky which implies that wherever there is sky Lord Narayan is invariably present at the place. He has *four arms* signifying the four quarters or quadrants of the compass, implying that the Lord controls all the corners of the creation. His *Chakra* (discus) stands for the cosmic mind (because like the mind, the Chakra also flies off on the instructions of Vishnu to pursue its target relentlessly), the *Gadaa* (mace) stands for the cosmic intellect (because it acts to forcefully subdue the opponent in the form of the wayward mind and organs of the body), the *Padma* (lotus) stands for the continuously evolving world (because lotus springs forth from water, and this world also springs forth from the causal waters of the cosmos), and *Shankha* (conch) stands for the five elements such as sky, air, fire, water and earth. There are two more weapons in the hands of Narayan or Vishnu—viz. the bow called *Saarang* symbolising cosmic senses, and the sword called Nandak symbolising wisdom.

Let us analyse how the *Shankha* or conch stands for the five elements as observed here. The conch is hollow from the inside, indicating the sky or space element. It produces sound when air is blown into it, indicating the presence of air element. The snail had this as its dwelling, indicating the fire element because it is this fire that helps a creature to live. The conch is formed in water and not on dry land like trees and terrestrial animals—indicating its origin in water element. The body of the conch is hard calcium like the rocks and solid surface of the earth, indicating the presence of earth element as its integral part.

The vehicle of Narayan or Vishnu is the bird called *Garud* (eagle or heron), and it symbolises the faculty of speech. This is because a man's wisdom and erudition are known when he speaks. Speech and the spoken words give 'wings to a man's ideas'; his inner thoughts are made known to others only when he speaks. Words and ideas are transmitted from one person to the other like the bird flying off from one tree and perching on another. That is why speech is likened to the bird. Garud is regarded as a personification of the knowledge contained in the Vedas because this knowledge is transmitted through the means of speech. Besides this point, there is another way of looking at this aspect. The knowledge contained in the Vedas help a wise man to reach his spiritual destination much like Lord Vishnu employing the services of Garud if he wants to go any place.

Narayan or Vishnu is said to recline on the bedstead of *Sheshnath* or the legendary serpent of thousand hoods. The word 'Shesh' means 'leftover or remainder'. At the time of conclusion of creation, 'something' remains from which the new creation would come

into being. This ‘something’ is the ‘seed’ represented by Shesh. So Sheshnath represents the sum total of all the souls in their subtle forms which have been leftovers from the previous generation or cycle of creation, hibernating and waiting for the opportune time to remerge as a new creation. In this context, the Kshirsagar or the ocean of celestial milk called Amrit, upon which this Sheshnath floats, is like the preservative ambrosial fluid which sustains life and gives it nourishment during the time it is in hibernating phase before the commencement of new creation or springing forth of a new generation of living organisms.

Vishnu appears in the Vedas as follows—Rig Veda—1/154-156; 5/3/3; 7/99/1-3; 7/100; Sam Veda—222; 1625-27; Yajur Veda—5/15; 6/4; Atharva Veda—3/27/5.

Lord Vishnu has one of his names as *Vasudeo* because he is the sustainer and protector of creation, signifying his undisputed lordship over all the essential elements in Nature, called the Vasus of which there are eight in number, which were created at the beginning of creation to help sustain the upcoming creation.

It ought to be noted here that Vishnu is also called *Viraat Purush*, the macrocosmic gross body of Brahm, and it is from this form of Brahm that the creator of the visible creation, i.e. Brahma the old patriarch of creation, had emerged atop a divine lotus that sprouted from the navel of Vishnu. In other words, everything has its origin in the supreme Brahm.

The Yogtattva Upanishad of Krishna Yajur Veda, in its verse no. 2 describes Vishnu as a Maha-Yogi, Maha-Bhut and Maha-Tapa. To quote—“Lord Vishnu is known as the primary and most ancient ‘Maha-Yogi’ (the great patriarch of ascetics who followed the tenets of Yoga diligently himself and is deemed to be the prime and most ancient exponent of this philosophy).

He is also known as the ‘Maha-Bhut’ because he is the primary and most ancient cause of all the Bhuts, i.e. all the primary elements (earth, water, fire, air and sky) that exist in this creation and from which the rest of the creation has come into being (or moulded from); he is the greatest of all the Bhuts; he is the progenitor of the Bhuts.

He is also known as ‘Maha-Tapa’, i.e. the one who does severe penances for the welfare of others and to keep himself pure by observing the strictest and harshest laws of austerity, probity, propriety nobility, auspiciousness and righteousness which entail a lot of sufferance in their wake.

In the path of essential Truth and reality, in the path that is true and holy, the path that is free from all deceit and delusions, he is like a lighted lamp. [In other words, he is like a light that shows the correct spiritual path to all the followers just as a lamp shows the path to others by its light by removing the darkness.] (2).”

There is a full Upanishad of the Krishna Yajur Veda tradition dedicated to the theme of Vishnu or Narayan. It is called Narayano-panishad.

The Ram Purva Tapini Upanishad of the Atharva Veda tradition, in its Canto 1, verse no. 1 clearly says that it is Lord Vishnu who had incarnated himself as Lord Ram. In its Canto 5, verse no. 9 it is said that at the time of Lord Ram’s departure from earth, all the four divine arms of Lord Vishnu (Sankha or conch, Gada or mace, Chakra or discus, and Padma or lotus) that had accompanied the Lord during his incarnation as Ram too went to heaven with the Lord.

The Subalo-panishad of Shukla Yajur Veda, in its Canto 6 also describes the omnipresent and all pervading form of Narayan. The Paingalo-panishad of the Shukla Yajur Veda, in its Canto 1, verse nos. 6 and 10 describes Vishnu in the context of the genesis of creation. The Narayan Sukta has six verses and it appears in the Shukla Yajur Veda. It reveals the genesis of creation in a very succinct way besides extolling and glorifying the primary Lord of creation known as Narayan. The Rishi of this Sukta is Narayan, the Devta is Aditya (Sun God), and Chanda is Trishtup.]

४/१. ॐ यो ह वै श्रीरामचन्द्रः स भगवानद्वैतपरमानन्दात्मा यत्परं ब्रह्म भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavānadvaitaparamānandātmā,
yatparam̐ brahma bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/1//

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे अद्वितीय परमानन्द स्वरूप आत्मा हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१)।

[नोट : भगवान् शब्द का अर्थ— जिसमें सम्पूर्ण ऐश्वर्य, सम्पूर्ण धर्म, सम्पूर्ण यश, सम्पूर्ण श्री, सम्पूर्ण ज्ञान और सम्पूर्ण वैराग्य— यह छः हों उसे भगवान् कहा जाता है।]

4/1. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan'¹ (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

He is 'Advaitya'—i.e. he is non-dual, without a parallel, is peerless and unique.

He is the 'Atma' (or soul; the pure consciousness) that is an embodiment or a fount of 'Param Anand'—i.e. he is the personified form of the eternal and ethereal cosmic Consciousness that is an image of supreme, pure and absolute bliss, beatitude and felicity.

He is the most majestic, exalted, sublime and supreme transcendental Brahman personified. The three Lokas called Bhu (भू), Bhuvaha (भुवः) and Swaha (स्वः)² are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/1).

[Note—¹The word *Bhagwan* has two parts— 'Bhag' and 'wan'. The 2nd part 'wan' means 'one who possesses'. The 1st part 'Bhag' refers to the following six qualities or virtues in their entirety—(1) 'Aishwarya' of all sorts—i.e. someone who has all majesty, powers, wealth, fortune, opulence, flourish, supremacy, sway, dominance, glory, grandeur, omnipotence and other glorious virtues, (2) 'Dharma'—i.e. to have the virtues of auspiciousness, righteousness, probity, propriety, virtuous and noble conduct and thought, (3) 'Yash'—i.e. the fame, glory, majesty and renown that comes with possessing noble and virtues qualities, (4) 'Sree'—i.e. wealth, prosperity, pomp and circumstance, prestige, splendour, glory and honour, and all other factors associated with those qualities mentioned in serial no. 1-3 above, (5) 'Gyan'—i.e. comprehensive knowledge, erudition, wisdom, skills, expertise and enlightenment, and (6) complete 'Vairagya'—i.e. full and sincere renunciation, detachment and dispassion towards this world and its material sense objects as well as towards this body and its desires for gratification'.

Hence, anyone who is endowed with the above six qualities is called a 'Bhagwan'.

Conventionally, the word is used as a synonym for the words 'Lord, God, Supreme Being', and is used for someone who is glorious, divine, holy, majestic, honoured and revered.

²The three worlds represented by the three cryptic words are 'Bhu' representing the earth, 'Bhuvaha' representing the sky above the earth, and 'Swaha' representing the heavens. These representative words and their respective worlds were created by the creator Brahma at the beginning of creation.]

४/२. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्चाखण्डैकरसात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaścākhaṇḍaīkarasātmā bhūrbhuvah
svastasmai vai namo namaḥ // 4/2 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे अखण्ड स्वरूप परमात्मा हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२)।

4/2. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

He is the supreme Atma or Soul (the pure cosmic Consciousness) which is eternal, uniform, universal, indivisible and immutable; it is a single entity that cannot be partitioned, fractioned and fractured in any way whatsoever.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/2).

४/३. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च ब्रह्मानन्दामृतं भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca brahmānandāmṛtam bhūrbhuvah
svastasmai vai namo namaḥ // 4/3 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे आनन्दमय अमृतमय ब्रह्मानन्द स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३)।

4/3. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

He is a personified form of the Amrit (the ambrosia or elixir) of supreme and undiluted Anand (bliss, happiness, ecstasy, beatitude and felicity) that is associated with Brahman and Brahman-realisation.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/3).

४/४. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यस्तारकं ब्रह्म भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yastārakaṁ brahma bhūrbhuvahḥ svastasmai
vai namo namaḥ // 4/4 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे तारक ब्रह्म हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४)।

4/4. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

He is the Tarak Brahman—i.e. he is the supreme Lord who can provide the creature with liberation and deliverance from this world and its never ending miseries and the cycle of birth and death. He is the supreme Lord who can provide the soul of the creature with emancipation and salvation.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/4).

४/५. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यो ब्रह्मा विष्णुरीश्वरो यः सर्वदेवात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yō brahmā viṣṇurmaheśvaro yaḥ
sarvadevātmā bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/5 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे ब्रह्मा, विष्णु और शिव हैं। वे सर्वदेवमय परमात्मा हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (५)।

4/5. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

He is the one who has revealed himself as the Trinity Gods known as Brahma (the creator), Vishnu (the sustainer) and Shiva (the concluder). [This is obviously true as these three Gods of the Trinity represent the Supreme Being performing three functions of creation, and Lord Ram is that Supreme Being.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/5).

४/६. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये सर्वे वेदाः साङ्गाः सशाखाः सपुराणा भूर्भुवः स्वस्तस्मै वै नमो नमः।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye sarve vedāḥ sāṅgāḥ saśākhāḥ sapurāṇāḥ
bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/6 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे अंगों सहित सम्पूर्ण वेद, उनकी शाखाएं, पुराण तथा भू आदि जो तीनों लोक हैं उन सबके रूप में प्रतिष्ठित हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों भू आदि जो तीनों लोक हैं उन सबके रूप में प्रतिष्ठित हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (६)।

4/6. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

All the Vedas, their branches, all the Purans and other scriptures are nothing but the Lord revealed in their forms.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/6).

४/७. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यो जीवात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yo jīvātmā bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/7 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे जीवात्मा स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (७)।

4/7. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

He is the Lord who has revealed himself as the Jivatma or the living being. [The word 'Jivatma or Jiva Atma' refers to the living being. Jivatma is the cosmic consciousness that comes to live in a gross body, or assumes a form of a gross body. Since this gross body harbours the Atma or the pure cosmic consciousness inside it, it begins to show all the signs of life and vitality, hence called a 'Jiva'—i.e. a living being. The otherwise inane and lifeless gross body has now become alive and active because of the presence of the Atma inside it, thereby giving it the unique honour of being a 'Jiva Atma'. Since the Atma is a universal and unchanging entity that is Advaitya or non-dual by nature, and it is another name for the cosmic Consciousness known as Brahm that has manifested as Lord Ram, it follows that the Jiva Atma is also the Lord in this form.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/7).

४/८. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यः सर्वभूतान्तरात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaḥ sarvabhūtāntarātmā bhūrbhuvah
svastasmai vai namo namaḥ // 4/8 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे सम्पूर्ण प्राणियों एवं भूतों की अन्तर्त्मा हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (८)।

4/8. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

He is the Lord who resides in the bosom of all living beings as their Atma, the pure conscious soul, the cosmic Consciousness that resides in the subtle heart or the inner-self as the 'true identity or the true self' of the creature.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/8).

४/९. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये देवासुरमनुष्यादिभावा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye devāsuraṃmanuṣyādibhāvāḥ bhūrbhuvah
svastasmai vai namo namaḥ // 9 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे देवता, असुर और मनुष्य आदि जातियों के रूप में विराजमान हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (९)।

4/9. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

All the Gods, the non-Gods called the Asurs, and the Humans—indeed, all of them are the same Lord Ram (or the supreme Brahman) revealed in their forms.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/9).

४/१०. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये मत्स्यकूर्माद्यवतारा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye matsyakūrmādyavatārā bhūrbhuvah
svastasmai vai namo namaḥ // 4/10 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। उन्होंने मत्स्य, कच्छप आदि अवतार लिये थे। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१०)।

4/10. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram (in his cosmic form as Vishnu) who had revealed himself as incarnations of Lord Matsya¹ (the Fish incarnation of Vishnu) and Kurma² (the Tortoise incarnation of Vishnu).

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/10).

[Note—¹*Matsya Avtaar* or the Fish incarnation of Lord Vishnu—In this incarnation as a Fish or Matsya, which is the first of ten divine incarnations of Vishnu, the Lord is said to have saved Manu, the progenitor of mankind, and the Saptarishis (the seven mental sons of the creator Brahma) along with their wives during the dooms-day deluge. They were made to board a boat which was pulled by this Fish and saved from being drowned. They re-populated the world later on. It is a story identical to the Biblical story of the Noah's Arc.

²*Kurma Avtaar* or the Tortoise incarnation of Lord Vishnu—Kurma or Tortoise incarnation of Vishnu—It is the second incarnation of Vishnu. The Lord had supported the legendary Mountain called Mandara which had started sinking during the churning of the ocean by the Gods and the Demons in search of Amrit, the elixir of eternal and life.]

४/११. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च प्राणो भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca prāṇo bhūrbhuvah svastasmai vai
namo namaḥ // 4/11 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे (जीव के) प्राण स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (११)।

4/11. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'Pran' or the vital life sustaining forces of creation. [The word 'Pran' literally means 'life and consciousness'. The word is used to mean the vital winds in conventional terms of Yoga and Upanishads because the vital winds are said to regulate all the functions of the creature's body. No living being can survive without the presence of air in this world.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/11).

४/१२. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् योऽन्तःकरणचतुष्टयात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yo'ntaḥkaraṇacatuṣṭayātmā bhūrbhuvah
svastasmai vai namo namaḥ // 4/12 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे मन, बुद्धि, चित्त, अहंकार— इन चार प्रकार के अन्तःकरणों में स्थित चेतन आत्मा हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१२)।

4/12. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the four aspects of the inner-self of all living beings, called the 'Antahakaran Chatusthaaye'. [The 'Anthakaran' is the inner self of the creature. It forms his subtle body. It has the following four components—Mana (mind), Buddhi (intellect), Chitta (the faculty of concentration, paying attention and memory; knowledge and sub-conscious), Ahankar (ego, pride, arrogance) and their attendant Vrittis (inherent character, traits, habits, inclinations and temperaments of a creature based on these basic components of the subtle body). That is, the basic nature of a person and the way he would react to a given circumstance, the way he would deal, behave and interact with the world, the way he would interpret things, the way he thinks,

the things that would appeal to him and the things he would abhor, etc.—that is, the overall personality of the creature, all depends upon the mental setup tinged with the fundamental character traits that are firmly ingrained in him.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/12).

४/१३. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च यमो भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca yamo bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/13 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे यम आदि स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१३)।

4/13. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

It is Lord Ram who has revealed himself as the 'Yam'. [The word 'Yam' has three connotations—(i) Yam is the God of death¹, and hence Lord Ram is the one who brings about the conclusion of creation in the form of Yam. (ii) Yam is the God of Dharma—the deity who is responsible for implementation of the tenets of Dharma, or the eclectic principles of auspiciousness, righteousness, probity and propriety as well as nobility in thought and conduct. Hence, Lord Ram ensures that the tenets of Dharma are upheld in this creation. (iii) Yam also means self restraint and control over the sense organs. Hence, Lord Ram exemplifies these grand virtues of creation.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/13).

[Note—¹Yam as God of death and the deity responsible for upkeep of Dharma is the one who judges the creature for his deeds during his life and ascertains the reward or punishment that he deserves for them; he is therefore also called Dharma-Raj or the king who is responsible for ensuring that the grand and eclectic principles of Dharma are implemented in full in this world. If any creature violates its principles then Yam punishes him by condemning him to suffer in hell.

Yam God is extensively covered in the 1st and 10th Mandals of the Rig Veda. Sukta 10 of the tenth Mandal is totally devoted to him. Yam personifies the concept of death and life after death. As opposed to Nirriti who is also the God related to death, Yam deals

with giving justice to the dead person depending upon his deeds that he has done during his lifetime. Therefore, he is also called the patron God of Dharma, because he gives the dead person an abode in the heaven for his righteous and noble life, whereas Niriti is the patron God of death and destruction due to sins and evil way of life. According to legends, Yam's sister is Yami. His father is named Vivaswat or Vivaswaan, and he is also called 'Yam Vaivaswat' (Rig Veda, 10/14/5). His mother's name is Saranyu (Rig Veda, 10/17/1-2). He is regarded the patron God of those who are dying. He resides in the outer heaven. Out of the 3 Lokas (mythological worlds), the first two, i.e. 'Bhu' (earth; the terrestrial) and 'Bhuvaha' (the sky just above the surface of the earth; the space of the solar system) is the realm of Savita (the God who is treated as synonymous of Sun), while the third world, the 'Swaha' representing the heaven, is the abode of Yam (Rig Veda, 10/35/6). In some places he is also regarded as the son of a Gandharva and a marine beauty (Rig Veda, 10/10/4).]

४/१४. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्चान्तको भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaścāntako bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/14 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे 'अन्तक' (शिव) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१४)।

4/14. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

Lord Ram is the one who concludes this creation or brings it to an end, and is the only one who lasts even after the creation is concluded. [In other words, (i) Lord Ram is Lord Shiva personified, or Lord Shiva is none but Lord Ram in his role as the concluder of creation, and (ii) Lord Ram is the cosmic Consciousness or the supreme Brahm who is the only entity that survives the conclusion of creation, and from whom the next phase of creation starts. This is because Lord Ram as Brahm is infinite, eternal and imperishable cosmic Consciousness.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/14).

४/१५. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च मृत्यु भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca mṛtyu bhūrbhuvāḥ svastasmai vai
namo namaḥ // 4/15 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे मृत्यु स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१५)।

4/15. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the Mṛtyu or death¹. [In other words, the God of Death is a form that Lord Ram takes to bring about the conclusion of creation. That is why it has been said in the scriptures that a wise and enlightened man does not fear from death as he has developed a sufficiently holistic view of life in which he sees the Lord everywhere in every phase of creation—he sees his Lord equally in life as well as in death.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/15).

[Note—¹Lord Ram is the sustainer as well as the concluder of the creation. There is no perplexity in it because as Brahm personified, the Lord is the beginning and the end of all that exists. Besides this point, Lord Ram has to get rid of evil and corrupt forces of creation so that righteousness and auspiciousness can prevail. Therefore, he is personified death for those who are pervert and sinful.]

४/१६. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्चामृतं भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaścāmṛtam bhūrbhuvāḥ svastasmai vai
namo namaḥ // 4/16 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे अमृत स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१६)।

4/16. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'Amrit' or the ambrosia or elixir of life. He is the nectar of life, the vital force of life, the essence of life, the eternal source of life.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/16).

४/१७. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यानि पञ्चमहाभूतानि भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yāni pañcamahābhūtāni bhūrbhuvah
svastasmai vai namo namaḥ // 4/17 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे पञ्चमहाभूत (पृथ्वी, जल, अग्नि, वायु, आकाश) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१७)।

4/17. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'Panch Maha-Bhuts', or the five principal elements of creation. [In other words, the five elements that constitute the basic backbone of creation have their value and importance because they are one of the many forms of the Supreme Being known as Ram. Or, Lord Ram has assumed five forms called the 'Panch Bhuts' in order to carry out different functions of this creation. The Panch Maha-bhuts are the sky or space, air or wind, fire or energy, water or elixir of life, and earth upon which the entire edifice of creation rests. The difference between 'Five Bhuts' and 'Five Maha Bhuts' is that the former refers to the above five elements at the microcosmic level of creation dealing with the individual creature, while the latter term is applied to the same elements when they are considered in their macrocosmic form.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/17).

४/१८. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यः स्थावरजङ्गमात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaḥ sthāvarajaṅgamātmā bhūrbhuvah
svastasmai vai namo namaḥ // 4/18 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे स्थावर—जड़मरूपी संसार की आत्मा हैं। (यानि कि चराचर जगत स्वरूप हैं।) जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१८)।

4/18. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

It is Lord Ram who has revealed himself as the entire creation—both in its immobile form as well as in its mobile form. [The word 'Sthaavar' refers to something that does not move or show apparent signs of life—such as members of the plant kingdom and rocks, mountains etc., while the word 'Jangam' means those who are mobile and exhibit clear signs of life—such as the members of the animal kingdom. In other words, every single unit of creation is a form of the supreme Brahman who is known by another name as Ram.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/18).

४/१९. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये च पञ्चाग्नयो भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye ca pañcāgnayo bhūrbhuvah svastasmai vai
namo namaḥ // 4/19 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे आहवनीय आदि पाँच अग्नि स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (१९)।

[नोट : अग्नि के पाँच रूप निम्न हैं— गार्हपत्य, आहवनीय, दक्षिणाग्नि, सभ्य एवं आवसथ्य।

अथवा सूर्य, विजली, पृथ्वी की अग्नि, गृहपति एवं पुरोहित।]

4/19. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'Panch Agnis¹', the five divine forms of the sacred fire.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/19).

[Note—¹The five divine fires are the following—Garhyapatya': the fire of the household hearth, (b) 'Dakshinagni': the fire used as a witness to making charities or any other religious festivity, (c) 'Ahawaniya': the fire to invoke the Gods during a ritualistic sacrifice, (d) 'Sabhya': the fire of the Vedic period which was continuously lit, and (e) 'Awasathya': the fire of the later Smriti period.

The Garhyapatya fire—This is the householder's fire. A householder has land and farm representing 'earth' in which he grows food. This food is grown with the help of the light of the Sun, and it is cooked in the fire of the fire place in the house. Hence, the Garhyapatya fire, or the householder's fire, is intrinsically present and is implied in these four entities. It is an integral part of these four. The earth has the 'fire element' because without heat and warmth, no seed would germinate and no life can survive on this earth. The food has fire present inherently in it because it is the energy inherent in food which helps to energise the creature that eats it. The presence of heat in the sun does not need to be explained because it is very evident.

The fire was the central piece of all religious life in early times of the Vedic period when a fire sacrifice was deemed to be the best religious activity that a righteous man can expect to do. In this context, the Garhyapatya fire is the main fire lit during such formal fire sacrifices. The fire pit was either square-shaped or rounded. In the context of the fire sacrifice, it was used for the purpose of daily rituals, cooking or warming the offerings, heating of the vessels, to perform circumambulation, to act as a main cauldron or reservoir of the sacred fire which was to be kept perpetually burning throughout the life of the householder once it was lit.

The Dakshinagni fire—This fire is a witness to making of charities when some water is poured as libation to the Gods. It signifies that the Gods are offered water to drink. To give water to the thirsty is the greatest form of charity. Therefore, this fire is symbolically present in water, and when it is poured, it signifies that the heat produced by sins committed by the person has been doused. Charities and donations make a man famous and renowned, hence the allusion to directions of the earth. His glory shines like the bright moon and he is called a star among human beings. He is the most exalted amongst his peers and compatriots even as the moon is most prominent amongst the stars in the sky.

Like in the case of the Garhyapatya fire, the fire that was lit in the main sacrificial shed or site just near the main fire pit but to the south of it and where donations and charities were made was called Dakshinagni fire. The fire pit for this fire was semi-circular or bow-shaped.

The Ahawaniya fire—This fire is lit to invoke the Gods, and the Gods live in the heaven; hence the reference to the sky, heavens and electric. Since Pran is the best form of the vital winds, the allusion means that the Gods are the most exalted forms that exist in creation. The 'electric' is a metaphor for immense strength, potent and power, which of course the fire possesses. This inherent quality of Electric that it possesses most stupendous powers and strength is likened to the presence of Brahm in it even as the great power and strength present in a man is due to the Atma or Pran present in him. Even as a

man is useless without the presence of Pran in him, the Electric would lose its importance if there was no Brahm present in it which gives it its punch and strength.

According to Vedic tradition, the invitational fire, the Ahawaniya fire that is lit to invite or invoke the Gods, is started from a spark brought from the Garhyapatya fire of the patron who does the fire sacrifice or on whose behalf it is being done. If such a fire is not available with him, then it is brought from some other person's house who worships the sacred fire on a daily basis. The Dakshinagni is then lit to bear witness to the charities made during the fire sacrifice.

The following are also regarded as the five fires— (i) The Sun, (ii) The Lightning, (iii) The Terrestrial fire, (iv) The Master or Lord of the household, and (v) The Chief Priest.

Scriptures ordain that a learned person should worship the fire element by doing five types of sacrifices in his life. These are called the Panch Maha Yagya (the five great sacrifices). They are the following—(1) Bhut Yagya refers to taking care of other creatures in creation, such as feeding animals and providing for their protection and shelter. (2) Manushya Yagya refers to doing the same thing for fellow human beings as done for animals and other creatures of this creation. (3) Pitri Yagya refers to offering oblations to dead ancestors and doing religious activities for the peace of their souls. (4) Dev Yagya refers to the performance of fire sacrifices in which offerings are given to the sacred fire which sustain the Gods and are done to honour them. (5) And Brahm Yagya refers to the study of the Vedas and other scriptures that enlighten the man about the ultimate Truth known as Brahm. These five sacrifices have been described in Ashramopanishad, verse no. 3.

According to the Pran Agnihotra Upanishad of Krishna Yajur Veda, verse no. 12, the five holy fires are the following—Pran or breath (because it keep the body warm and alive), Ahawaniya, Dakshinagni, Garhapatya, and Sarwa-Praaschitya or the fire of repentance, expiation and penance'.

According to the Pran Agnihotra Upanishad of Krishna Yajur Veda, verse no. 19, there are five fires in the body. They are—(i) Suryaagni also known as Darshanaagni, (ii) Ahawaniya Agni, (iii) Sharir Agni, (iv) Dakshinaagni, and (v) Koshtagni or Kosta Agni which is akin to the Garhyapatya Agni.

The Yogshikha Upanishad, Canto 5, verse nos. 29-32 of the Krishna Yajur Veda describes the following 5 fires—Kalagni, Samulaagni, Vadaagni, Electric (lightening) and Sun (the cosmic cauldron of fire).]

४/२०. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् याः सप्तव्याहतयो भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yāḥ sapta mahāvyaḥṛtayaḥ bhūrbhuvah
svastasmai vai namo namaḥ // 4/20 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे भूः आदि सात महाव्याहृतियाँ स्वरूप हैं। (ये निम्न हैं— भूः, भुवः, स्वः, महः, जनः, तपः, सत्यमः)। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२०)।

4/20. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'Sapta Maha Vyarihitis'¹, the five divine forms of subtle life. [The Vyarihitis were the first esoteric words uttered by Brahma, the creator, at the time of creation, and each of them metamorphosed as a world of its own.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/20).

[Note—¹The *Vyahritis* are the primary root words pronounced by the creator Brahma at the time of the beginning of creation and from which formed the nucleus around which the seven worlds formed. In other words, the rest of the creation was revealed from these primary sounds created by Brahma.

The seven 'Vyahritis' are the words—(1) Bhu, (2) Bhuvaha, (3) Swaha, (4) Maha, (5) Janaha, (6) Tapaha, and (7) Satyam. 'Bhu' was the nucleus for earth, 'Bhuvaha' for the sky above the earth, 'Swaha' for the space beyond the earth's atmosphere and is generally meant for the heavens, 'Maha' stands for the greater heavens beyond the solar system, called the Maha-Loka where enlightened sages and seers are supposed to dwell (as opposed to earth where ordinary creatures including subterranean creatures would finally take up residence), 'Tapaha' was the place where exalted ascetics would do penances and austerities, and 'Satyam' was the truthful and ultimate abode where the ultimate and irrefutable supreme truthful entity which is the only Authority in creation resides.

According to Sankhya Shastra and the Purans, Brahma, who is known as 'Swayambhu' (self-created and self-begotten in the sense that he had no father or ancestor from whom he descended) created seven elements called 'Vyahriti', viz. Bhu, Bhuvaha, Swaha, Mahaha, Janaha, Tapaha and Satyam respectively which constitute the fundamental elements which formed the gross body of the creation as its core building blocks at the macro level. Encircling this core is the rounded globe called 'earth' which is surrounded by concentric circles constituting of 'water', 'energy' called 'Tej', 'wind or air', 'sky or space', the notions that are described as 'pride, ego, arrogance, haughtiness and vanity' collectively called 'Ahankar', and the notions of 'importance, majesty, grandeur, magnificence and lordliness' called collectively as 'Mahattatva'. Each of them was ten times larger than its preceding layer or circle.

The seven Vyahritis and the worlds they represent are the following—(a) 'Bhu' represents this world (earth), fire, Rig Veda and Pran (life giving breath); (b) 'Bhuvaha' represents the sky called Antariksha, wind or air, Sam Vedas and Apan wind (i.e. the wind which passes down the intestines and helps in digestion and excretion); (c) 'Swaha' represents Dukoka (the heavens), Aditya (the celestial sun), Yajur Veda and Vyan (the wind that prevails throughout the body); (d) 'Maha' represents Aditya (the Sun God), Chandrama (the Moon God), Brahm (the supreme transcendental Being who has no specific attributes) and Anna (food which sustains life in this creation); (e) 'Janaha' represents the world inhabited by mortal creatures such as the life on earth; (f) 'Tapaha' represents the world where great ascetics and hermits live to do severe penances and austerities, and therefore it is most auspicious and holy and marked by an effulgence of divine energy and splendour; and (g) 'Satyam' representing that truthful abode where the

supreme transcendental Brahm lives; it is the ultimate destination of all spiritual pursuits, and is marked by eternal beatitude and felicity.

The Taittiriyo-panishad of Krishna Yajur Veda, in its Valli 1, Anuvak 5 describes these Vyahritis. It however focuses on four Vyahritis only, i.e. Bhu, Bhuvaha, Swaha and Maha. In this verse, the different 'Vyahritis' are being worshipped as manifestations of the supreme transcendental Brahm.]

४/२१. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् या विद्या भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yā vidyā bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/21 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे विद्या स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२१)।

4/21. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as glorious virtue known as 'Vidya'—i.e. knowledge in all its forms. [Knowledge is the most important component of creation as even the basic functions of life depend upon knowledge.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/21).

४/२२. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् या सरस्वती भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yā sarasvatī bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/22 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे सरस्वती के रूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२२)।

4/22. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as ‘Saraswati’¹, the Goddess of knowledge, erudition, sagacity, skills and wisdom as well as the faculty of speech. [In other words, the sublime and grand virtues that are represented by this goddess are nothing but one of the numerous majestic and eclectic virtues of Lord Ram revealed in that divine form.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/22).

[Note—¹*Saraswati*—In the form of a goddess known as Saraswati who personifies the virtues of learning, wisdom, erudition, knowledge, expertise and skills of all kinds as well as all kinds of arts, crafts and sciences and all other bodies of knowledge that exist in this creation, she appears first in the Rig Veda, 1/164/49, and subsequently in Rig Veda, 6/61/1-14, 7/95/1-2, 4-6, and 7/96/1-3. The Goddess is also honoured in other Vedas as follows—in Sam Veda, 1461, in Yajur Veda, 20/84 and 34/41, and in Atharva Veda, 6/94, 18/1/42-43. The faculty of speech called Vak has been personified as a goddess. She is related to Brihaspati, the patron God of speech and wisdom (Rig Veda, 10/71/1). She is the patron goddess of speech because all forms of knowledge need speech and the ability to express and explain things properly to be perpetrated and become useful for this creation. Suppose there was no speech, then the knowledge would not have been disseminated so widely. All the Vedas are said to be created by her; hence she is regarded as the mother of the Vedas (Gayatri Rahasyo-panishad, 4/5/9-10).

According to the Purans, she is the Shakti or dynamic power of the creator Brahma because any specialised process would require technical skills, expertise and relevant knowledge in order to complete it successfully—especially the one as technical and complicated as the one related to the creation of a vast and infinitely complex structure known as the universe that is continuously evolving and ever changing in nature, in which no two units are alike, and which has defied explanation and full understanding even at the hands of the highest of intelligent brains. No success in any auspicious endeavour is possible without intelligence, wisdom, erudition, relevant knowledge, skills and expertise.

Since Goddess Saraswati embodies these virtues in her self, and since the Vedas are the traditional ancient repositories of all knowledge that was created by Brahma the creator, it is said that the Vedas are personified forms of Saraswati. Again, since the information contained in the timeless Vedas were passed on from generation to generation by the process of teaching and learning which entails the use of speech and skill with language, this Goddess is said to patronize these two—the faculty of speech called Vak, and skills with the language. Learning and teaching also requires intelligence and a properly functioning mind and its sub-conscious, these too were patronized by Saraswati. That is why a person who is highly learned and scholarly, who is wise, intelligent and erudite, is said to be especially blessed by Goddess Saraswati. The Vedas created by Brahma would have been useless had it not been for Saraswati that enabled these Vedas to be revealed, taught and propagated from generation to generation.

Etymologically, ‘Saraswati’ represents a river, and this is how she is represented in the Rig Veda, because the word literally means ‘to flow’. This is a very apt definition for Saraswati because that knowledge which ‘flows and spreads’, which ‘grows and

develops', is good for all and it blooms, while that which is locked in books and shelves of libraries is as good as non-existent, it becomes stagnant and has no practical value and utility. Metaphorically, this 'flow' can also represent speech because what we speak also flows forth from our mind and tongue; that is why good orators are said to be making a flowing and flowery speech that springs out from their mouth in a natural flow much like a stream gushing out from a natural spring or flowers that blossom in the spring season on their own.

Since the light of knowledge and wisdom is the anti-thesis of the darkness created by delusions and ignorance, she is iconographically depicted clothed in spotless white—the colour of all-inclusiveness, purity and irrefutable immaculacy, of absolute truth and reality, as well as of wisdom, knowledge and light that removes the various shades of darkness representing ignorance and delusions. She sits on a lotus also symbolizing purity and cleanliness.

Her mount or vehicle is the Hans, the Swan, which is itself regarded as a very wise bird. It is believed that it would pick up pearls and leave the rest of the gems aside from a collection of jewels, and drink pure milk and leave its adulterants to symbolise its ability of selecting and accepting the best of what is available. Saraswati sitting on the Hans implies that mere technical knowledge, skill and expertise alone are not enough if it is not complemented with wisdom, insight, erudition and enlightenment. This means a person on whom Saraswati is pleased would use his discretionary intellect and wisdom to select the best option available to him; he would pick out the nuggets of wisdom contained in the vast and voluminous scriptures that are of any spiritual worth for him and accept them in his daily life, leaving aside the rest. The swan moves majestically in a pond of lotus flowers, it lends glory to the pond and the flowers because it is the only living entity in the immobile surroundings. Likewise, a wise and learned man is like a gem in the society. In mythological lore, a Peacock is also depicted as her vehicle. The peacock is said to be the most beautiful bird with its opened plume of colorful feathers—this symbolises the fact that knowledge can not only bring the best things of the world to the person who has knowledge and expertise on any subject but also to symbolise that it is a person's degree of mental development and the level of his wisdom, knowledge, erudition and enlightenment that makes him attractive, much respected and honoured rather than the amount of physical wealth he possesses, the strength of his body or its beauty that has any real importance. The peacock in its self is not a beautiful bird; it is its colourful plume of open feathers that makes it so charming and attractive. So, mere knowledge and intelligence is not as important as their type and the use to which they are put. A man's knowledge can be the cause of ruin and miseries for others, while another man's knowledge can show happiness and peace to the less fortunate ones. Obviously, the latter is revered by the society and the former is loathed.

In iconographic accounts, she is shown as having four hands. The four arms are indicative of her all-inclusiveness, as they stand for the four Vedas as well as the four cardinal points of the directional compass (east, south, west and north). Further, the supreme transcendental cosmic Consciousness known as Brahman is also said to have four Pads or aspects—refer Chandogya Upanishad, Canto 4, Section 5-8 of Sam Veda tradition.

In one version, two of the hands hold a Veena (Indian lute)—one hand holding it, while the other hand strumming its string to indicate that she is eternally singing the hymns of the Vedas, deriving eternal bliss from this singing, and perpetually immersed in contemplation and meditation. The Veena, a musical instrument used to sing melodiously, indicates the ability to be sentimental and emotional on the one hand, and this involves the interaction of the heart because a good singer sings from the heart, and to be intelligent and have a sharp mind which naturally involves the mind and intellect on

the other hand, because one has to be an expert in the Vedas and the languages in order to remember the complicated verses and recall them flawlessly while singing. Coordination between the heart and mind is very necessary for singing; singing is not possible if the heart and the mind are not rested, are not at peace with them selves, and not in harmony. The third hand has an Akshamala (prayer rosary). The rosary indicates that inspite of knowing everything and being Brahm personified, she remains constantly engrossed in doing Japa or repeating some divine Mantra herself to teach her followers never to abandon contemplation and meditation as well as the use of divine Mantras. The fourth holds a book symbolizing knowledge in all its forms, in its most visible and tangible form. The book indicates knowledge not only of the scriptures but of all the sciences, arts and crafts taken together.

In another version, she is depicted as holding a rosary, a goad, a loop and a book in her four hands—refer verse no. 38 of the ‘Saraswati Rahasya Upanishad’. The symbolism of the goad and the loop is obvious. They indicate the fact that when a man becomes wise he is able to rein in his sense organs by using the loop, and coax himself to follow the correct path by using the goad of wisdom, erudition, knowledge and enlightenment.

Saraswati is considered as the divine consort of Brahma, and hence represents his power of intelligence, wisdom, skill, erudition, expertise and knowledge that enabled Brahma to create the Vedas and the rest of this creation.

An entire Upanishad called Saraswati Rahasya Upanishad belonging to the Krishna Yajur Veda tradition is dedicated to her.

In Christianity, *Saint Catherine* is honoured as the patron saint of learning, students and educational institutions. She is a lady saint like goddess Saraswati and was born in Alexandria in a wealthy family in CE 294. Her name before baptism was Dorothea. She had accepted Christ as her betrothal, and as proof of her devotion for the Lord she was given a ring in her dreams which she found on her fingers when she woke up. But this dedication led to her being martyred during the rule of the Roman Emperor Maximian. It is believed that the angel of God took her body to the foot of Mountain of Moses in the Sinai desert. This mountain is where Moses had received the ten Commandants from the Lord. A monastery in her name exists there today.]

४/२३. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् या लक्ष्मीः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yā lakṣmīḥ bhūrbhuvāḥ svastasmai vai namo namah // 4/23 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे लक्ष्मी स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२३)।

4/23. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as ‘Laxmi’¹, the Goddess of wealth and prosperity. [In other words, it is Lord Ram in his cosmic role as the sustainer of creation assumed the form of goddess known as Laxmi so that he can provide the creature with material comfort and pleasures of life so that the creature is not put to undue inconvenience.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/23).

[Note—¹*Laxmi* is the Goddess of well being, majesty, wealth and prosperity. She is the divine consort of Lord Vishnu and represents the dynamism of the Lord that helps him to carry out the function of sustenance, development, growth, nourishment and protection of this vast and myriad creation.

The Nrisingh Purvatapini Upanishad of the Atharva Veda, in its Canto 4, verse no. 11 describes the Mantra dedicated to this Goddess. To quote—“OM salutations! The most glorious, majestic, powerful, great and divine Goddess is the Laxmi* of the three worlds called the Bhu Loka (the terrestrial world where mortal creatures live; the earth), the Bhuvaha Loka (which is the lower heaven where the junior Gods and spirits live), and the Swaha Loka (the upper heaven where the Lord of the world Vishnu lives). [*The word Laxmi is used here as an adjective to describe the glorious virtues and majestic qualities that give greatness and supremacy to an entity. It is usually measured in terms of grandeur, magnificence, prosperity, opulence, supernatural powers, sway and authority that such an entity possesses. In materialistic world it is usually a synonym for material wealth, prosperity, opulence and the fame that comes with them. In other words, the divine Goddess Laxmi who is the consort of Lord Vishnu personifies these virtues. Since Lord Vishnu is another name for the Viraat Purush, the macrocosmic all-pervading and all-inclusive form of the supreme Brahm, from whom the entire creation has been born and who completely soaks it like water in sponge, it follows that Laxmi represents the dynamic qualities of Vishnu that helps the Lord to sustain and protect the world.]

Let the great Goddess Maha-Laxmi whose other name is ‘Kalkarni’ (i.e. the one who actively controls all the deeds and actions of the creature in all phases of time and circumstance) inspire and impel us towards doing auspicious, righteous and noble deeds.’

This Mantra dedicated to the great Goddess Laxmi in the Gayatri Chanda (style of poetical composition) is enunciated in the Yajur Veda, and is therefore called the ‘Maha-Laxmi Gayatri Mantra’ of the Yajur Veda. It has twenty-four letters or syllables.

Laxmi is the patron goddess of wealth, and she epitomizes all round welfare and well being, not only in material terms but also in spiritual terms for only a well off aspirant who has not to bother about his daily needs can comfortably involve himself in religious activities such as doing fire sacrifices and making charities. If a man is mentally worried about his bread and butter, he would find it hard to concentrate on spiritual pursuits without a sense of guilt of not living up to his responsibilities towards his family, especially when he has spent the whole life as a householder with a large bundle of responsibility on his shoulders. Even the cosmic sustainer and care-taker, Lord Vishnu had to keep her with him in order to take care of the material needs of his subjects. An entire Upanishad, called the ‘Saubhagya Laxmi Upanishad’ belonging to the Rig Veda tradition is dedicated to this goddess. This Upanishad is chapter no.9 of this humble author’s anthology of Rig Veda Upanishads.]

४/२४. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् या गौरी भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yā gaurī bhūrbhuvāḥ svastasmai vai namo
namaḥ // 4/24 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे गौरी (पार्वती) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२४)।

4/24. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as 'Gauri', the Goddess who is the divine consort of Lord Shiva and considered as the Mother Goddess. [The Goddess Gauri is also known as Parvati who is regarded as the Mother of all other forms of goddesses. She is a personified form of Shakti, the cosmic dynamic powers and energy of the supreme Brahm by which the latter does anything. This Shakti is not different or separate from Brahm but only a manifestation of the latter's cosmic dynamism, energy and powers. Since Lord Ram is none else but Brahm personified, it is said here that all the dynamisms and energies that are present in this creation, and all the Goddesses who are personifications of these grand virtues of Brahm, are actually the Lord himself playing out these roles in a secret form.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/24).

४/२५. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् या जानकी भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yā jānakī bhūrbhuvāḥ svastasmai vai namo
namaḥ // 4/25 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे जानकी (सीता) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२५)।

4/25. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as 'Janki', the daughter of King Janak and his divine consort. [Janki is also known as Sita. She is an incarnation of Goddess Laxmi or Rama who is the divine consort of Lord Vishnu and a manifestation of Shakti in its macrocosmic form.]¹

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/25).

[Note—¹*Sita* is the cosmic primordial primary energy and power called 'Shakti', which was responsible for setting in motion the process of creation, personified. She is the divine consort of Lord Ram who is none other than Lord Vishnu in a human form. An entire Upanishad, called 'Sito-panishad' is dedicated to her. It extols her divine, ethereal, holy and sublime aspects, and is the 4th Upanishad of the Atharva Veda. It is included in our present book as Chapter no. 6.

As has been pointed out earlier, Shakti is the dynamism and energy of the supreme transcendental Brahm in a personified female form. Shakti is an integral part of Brahm and is nothing but one of the Supreme Being's various forms to perform specific functions. It is this Shakti that has revealed itself as Sita or Janki. Hence, it is appropriate to say that it is Lord Ram who himself has revealed as Sita. Again, since it is Brahm that pervades in each pore of creation and there is nothing in this creation that is not Brahm, it clearly follows that Sita is also a form of this universal divinity known as Brahm.]

४/२६. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च त्रैलोक्यं भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca trailokyam bhūrbhuvāḥ suvastasmai vai namo namaḥ // 4/26 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे त्रिलोकी— भूः, भुवः और स्वः — स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म भी हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२६)।

4/26. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the three legendary worlds, and hence is called the 'Trilokya'. [The word 'Trilokyam' has two connotations—one is that the Lord is able to see everything in all the three worlds, that nothing is hidden or secret from him because he is omniscient and all-knowing as well as a resident in the inner-self of all the

creatures as their Atma or soul, and two, that all the three worlds are his revelation, or that all the three phases of creation—viz. the past, the present and the future—are uniformly pervaded by the Lord who is the omnipresent and all-encompassing Supreme Being of creation. The three worlds are the terrestrial world, the lower heaven represented by the sky just above the surface of the earth, and the upper heavens represented by the deep recesses of the sky.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/26).

४/२७. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यः सूर्यः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaḥ sūryaḥ bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/27 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे सूर्यदेव स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२७)।

4/27. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as ‘Surya’¹, the Sun God in his subtle manifestation, and as the visible celestial Sun in his more visible form.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/27).

[Note—¹The Sun/Surya— The Sanskrit word for the Sun God or Aditya is *Surya*. This word has three connotations—viz. (i) Sarteḥa—one how moves. This refers to the Sun because it moves constantly moves across the sky. It also refers to the supreme cosmic Consciousness that makes all movement possible. (ii) Sviryate—this means one who receives and accepts. This virtue refers to the fact that all offerings offered to the fire sacrifice are done in the presence of the Sun, and since the latter is the celestial cauldron of fire all the offerings are deemed to be offered to it. In another plane, it refers to the Jiva, the living being, who receives stimuli from the world and then accepts them and deduces that the world from where they originate is real and true. (iii) Suvateḥa—meaning one who shines. This is very obvious in the case of the Sun. This virtue refers to the supreme Self or supreme Consciousness that is self-illuminated and self-effulgent.

Sun God or Surya appears first in the Rig Veda, 1/50. He is one of the chief Gods that sustain life. He is closely related to the Fire God; the Sun is a visible manifestation of

the fire element. The sun is regarded as the 'eye' of the Viraat Purush, and at the time of creation when this Viraat Purush revealed himself as the individual creature such as for example a cow, a horse and a man, the Sun God took up residence in the eye (refer Aitereyo-panishad of Rig Veda, Canto 1, verse no. 4, and Canto 2, verse nos. 3-4). He is also regarded as visible manifestation of the supreme transcendental Brahm (refer Brihad Aranyaka Upanishad, 2/1/2; 2/5/5; 3/7/9. The Sun God watched the deeds done by all the creatures (Rig Veda, 1/50/2). The Sun is like the Atma of all the creatures (Akchu Upanishad, Canto 1, verse no. 1; Rig Veda, 1/115/1; Shatpath Brahman, 14/3/2/9).

The Sun is the brightest, the most splendourous, the brilliantly radiant, the most majestic and grandest entity in the entire firmament. The whole length and breadth of the sky is lit with its light; all the objects present in the sky, visible or invisible, are illuminated by its light. It is the eternal and infinite celestial source of light, heat and energy; it inspires, fosters, sustains and protects life in this world; it is synonymous with and a metaphor for life in all its dimensions. Its splendour and radiance makes it an apt metaphor for knowledge, wisdom, erudition, sagacity and enlightenment. As an embodiment of this virtue of knowledge, wisdom, erudition and sagacity he has been held in high esteem and as the great teacher and preacher of eclectic knowledge pertaining to the philosophy expounded by the Upanishads. He had assumed the form of a horse and revealed the Shukla Yajur Veda to the great sage Yagyavalkya. He was also the teacher of Hanuman, said to be incarnate Wind God and Lord Shiva, and who was the great, most ardent and the wisest devotee of Lord Ram.

From the physical perspective also, the Sun is regarded as a fount of light, energy and heat which supports life in all forms in this physical world. No life is imaginable without the presence of the Sun.

According to mythological accounts, the Sun God was the son of sage Kashyap and his wife Aditi from whom all the Gods were born. He is said to be a revelation from the eye of the Viraat Purush also known as Vishnu who is the macrocosmic all-pervading and all-encompassing vast and invisible form of the Supreme Being known as the transcendental Brahm. The physical Sun in the sky is the Viraat Purush's visible form. He was married to Sangya, the daughter of Vishwakarma who is regarded as the architect, builder and planner of the Gods. Sangya had two sons and one daughter from the Sun God—viz. the sons named Shraadhha-dev also called Vaivaswat Manu and Yam the god of death, and the daughter named Yamuna which is also the name of a famous river in India. Sangya could not bear the intensity of the Sun's heat and light, so she left her 'shadow' or image and herself went away disguised as a mare to do severe penance. From this 'shadow' were produced two sons and a daughter. The two sons were Shani God who is believed to be full of malice and evil forebodings reflecting the genes of his mother as a dark shadow, and Saarvarni Manu, and the daughter was Tapti literally meaning one who is fierce and hot. In due course of time, the Sun God found out that his real wife Sangya was involved in doing severe Tapa, so he was extremely pleased with her and brought her back. It was from her form as a mare that the Ashwini Kumars were born. They derived their name from the root 'Ashwa' meaning a horse. These twin sons of the Sun God are regarded as the medicine men of the Gods.

The Sun God revealed himself as Sugriv, the king of the monkey race, during Treta-Yug when Lord Ram incarnated, and as Karna during Dwapar when Lord Krishna came as an incarnation of Vishnu. Sun God rides a chariot driven by Arun who is the son of Vintaa (his mother) and the elder brother of Garud, the legendary heron or eagle who is the mount of Lord Vishnu. The seven horses of the chariot represent the seven colours of the Sun's light. He is constantly on the move and controls and regulates the seasons, months, solstice and year.

The Surya Mandal, i.e. the divine abode of the Sun God, has been narrated in the Vishnu Puran, section 2, canto 10, verse nos. 1-23. It is also referred to in the Tripadvibhuti Upanishad of the Atharva Veda, Canto 5, paragraph no. 15 as falling in the path of a spiritual aspirant who, upon leaving his gross body, is going astride the Garud (the divine vehicle of Vishnu which is represented by the OM Mantra here) through the path of the sky to the heaven where Lord Vishnu lives.

References of the Upanishads dealing with the Sun God—

- (a) Rig Veda = Aiteriyo-panishad, Canto 1, verse no. 4, Canto 2, verse no. 4.
- (b) Sam Veda = Chandogya Upanishad, 1/6/3, 5, 6; 1/10/7; 2/9; 2/14; 2/24/12-14; 3/1-11; 3/18; 5/13; 6/4/2 etc.; Savitri Upanishad.
- (c) Shukla Yajur Veda = and Brihad Aranyak Upanishad of Shukla Yajur Veda—2/1/2; 2/5/5; 3/7/9; 3/9/5; 5/15.
- (d) Krishna Yajur Veda = Akchu Upanishad, Cantos 1 and 2; Brahmo-panishad, verse no. 1; Taittiriya Upanishad, Valli 1, Anuvaak 1, verse no. 1; Valli 1, Anuvaak 5, verse no. 2; Shwetashwatar Upanishad, Canto 2; Naryan Upanishad, verse no. 1.
- (e) Atharva Veda = Prashna Upanishad, Canto 1; Surya Upanishad; Gayatri Upanishad.

According to Yoga Upanishads, the Sun God has his symbolic presence in the naval of the body in the Nabhi Chakra or the Manipur Chakra, and as the fire element in the Mooladhar Chakra, the Swadhisthan Chakra and the Kundalini. The dynamic energy of the sun represented by its life-giving powers is revealed in the form of consciousness that flows in the Pingla Naadi, the nerve passing through the right nostril.

The *Akchu Upanishad* lists some of the virtues of the Sun God in its Canto 1, verse no. 1 which is exclusively dedicated to his grand virtues.

Aditya or the Sun God, or his visible form as the celestial Sun, has been repeatedly regarded by the Upanishads as a visible *manifestation of the Viraat Purush* who himself is the macrocosmic gross body of Brahm. For example, Sam Veda's Chandogya Upanishad—1/6/3, 5, 6; 1/10/7; 2/9; 2/14; 2/24/12-14; 3/1-11; 3/18; 5/13; 6/4/2 etc.; Shukla Yajur Veda's Brihad Aranyak Upanishad—2/1/2; 2/5/5; 3/7/9; 3/9/5; 5/15; Krishna Yajur Veda's Brahmo-panishad, verse no. 1; Taittiriya Upanishad, Valli 1, Anuvaak 5, verse no. 2.

He is the *eye* of the Supreme Being—refer Aiteriyo-panishad of Rig Veda, Canto 1, verse no. 4, and finds his abode in the creature's eye—refer Aiteriyo-panishad, Canto 2, verse no. 4.

The Prashna Upanishad of Atharva Veda, Canto 1, verse nos. 4-6, 8 describes the Sun God as the *Pran*—the vital life giving factor in creation, the life consciousness, and in Canto 1, verse nos. 9, 12-15 as Prajapati—the creator, motivator, nourisher, sustainer, protector and caretaker of the subjects of this creation. He is called the Fire God or the Vaishwanar Agni, the Viraat Purush, the Pran or life consciousness that supports all life in this world—Canto 1, verse no. 7.

The Akchu Upanishad of the Krishna Yajur Veda tradition is fully dedicated to the Sun God. It has two parts—in its Canto 1 sage Sankriti offers prayers to the Sun God, and Canto 2 contains the metaphysical and spiritual teachings of the Sun God for the benefit of the sage.

The Taittiriya Upanishad of the Krishna Yajur Veda tradition, in its Valli 1, Anuvaak 1, verse no. 1, says that the Sun God is known as 'Mitra', literally meaning a friend. This is because the Sun God's benevolence and life-sustaining abilities make him a fast friend of every single living being in creation. He fosters life and is a friend of life rather than being its enemy by annihilating it. He helps the world to develop and grow as well as to acquire its stupendous magnificence and glory—refer Taittiriya Upanishad, Valli 1, Anuvaak 5, verse no. 2.

He is also known as ‘Savita’—refer Savitru-panishad of Sam Veda tradition, and Shwetashwatar Upanishad, Canto 2 of Krishna Yajur Veda tradition.

The Narayan Upanishad of Krishna Yajur Veda, in its verse no. 1 says that he was born from Lord Narayan, i.e. Lord Vishnu. The same thing is asserted in Brahmo-panishad of Krishna Yajur Veda, verse no. 1 which states that Aditya, the Sun God, is a manifestation of Lord Vishnu. But this is understandable because Vishnu and the Viraat Purush is the same Lord having different names according to the degree of subtlety and the scriptural text one is referring to; both are synonymously used. Whereas the Viraat Purush was the macrocosmic gross body of the supreme transcendental Brahm that appeared in the first stage of creation when Brahm decided to initiate it, he was called Vishnu at a little later stage when the visible creation was just about to be initiated, because it is from Vishnu that Brahma the creator was born who later gave shape to the creation itself.

‘Aditya’ or the Sun God appears in the Vedas as follows—Rig Veda-- 1/41/4-6; 2/27; 8/47/14-18; 10/185; Sam Veda—395; 397; Yajur Veda—23/5; 34/54; Atharva Veda—5/3/9-10; 16/3.]

४/२८. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यः सोमः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaḥ somaḥ bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/28 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे चन्द्रदेव स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२८)।

4/28. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as ‘Som or Soma¹’. [The word ‘Som’ refers to the Moon God, while the word ‘Soma’ refers to a drink derived from the sap of a herb of the same name that is used as sanctified drink during fire sacrifices. It is white in colour. This drink is offered to the Gods as well as taken as sanctified drink by the participants of the rituals. It is said that Soma, the drink, is stored in Som, the celestial Moon, thereby giving the latter its name ‘Som’. It is the elixir that gives ecstasy and bliss to the Gods. In the present context it means that both the elixir of life known as Soma as well as the Moon God who is charged with its custody are actually the Supreme Being revealed in their forms. The Soma is the Supreme Being’s magnificent quality of giving happiness, joys, bliss and ecstasy, while the glorious Moon in the heaven represents the virtues of providing peace, tranquility, calmness and rest to the creature who is finding himself agitated and restless due to the continuous turmoil and the numerous torments and miseries of this existential world.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/28).

[Note—¹The *Som* or the Moon God (also known as Chandrama)—He appears first in the Rig Veda, 10/85/19). He is the patron God of night. His origin is in the Mana (heart and mind; the emotions and thoughts) of the Parmatma or the supreme Lord (the Viraat Purush or Vishnu) (Yajur Veda, 31/12; Taiteriyā Brahman, 3/10/8/5). His existence depends upon the Sun God. On the dark night, he is supposed to enter the Sun (Aiteriyā Brahman, 8/28). Chandrama is synonymous with Som, the divine elixir and sanctified drink drunk during the religious sacrifices as it gives its drinker peace and a long life (Kaushatiki Brahman, 16/5; Aiteriyā Brahman, 7/11). He is the controller of seasons and months; he always changes so appear to be like a new born everyday. He gives peace and long life to the ‘Stota’, the chanter of hymns as prayers (Rig Veda, 10/85/19).

Chandra or the Moon God or Som appears in the Vedas as follows—Rig Veda—10/85/19; Yajur Veda—1/28; Atharva Veda—6/78/1-2; 19/1.

The Yogshikha Upanishad of Krishna Yajur Veda tradition describes this Moon as being as the symbolic form of the water element. The moon is said to be the celestial pitcher of Amrit, the elixir of eternity and bliss that is drunk by the Gods. In the human body, it is represented by the Eda Naadi passing through the left nostrils and which is used during do Pranayam. [Refer Canto 1, verse 166.] It is also present as the crescent moon, the Ardha Chandrakar Chakra, which is said to be the shape of the water element of which the patron deity is Vishnu, the sustainer of creation, and located from the knee to the hip region. [Refer Canto 1, verse 176 and Canto 5, verse no. 13.] At other places it describes the symbolic importance of creating a union of the moon and sun as metaphor for the union of the creature with the supreme Brahm. [Refer Canto 1, verse nos. 56 and 68 for instance.] In the context of Pranayam it is used to indicate the bliss obtained by the ascetic. [Refer Canto 1, verse nos. 120, 127.]

Canto 1, verse no. 133 of this Upanishad describes the great Mantra ‘So-a-ham’ and asserts that the moon stands for the letter ‘sa’ of this Mantra. Other instances where moon appears in Yogshikha Upanishad are Canto 1, verse nos. 133, 146, 176, Canto 3, verse no. 11, and Canto 6, verse no. 4.

The Rudra Hridaya Upanishad of Krishna Yajur Veda, in its verse no. 4 asserts that the Moon God is Vishnu personified. This is because Vishnu is the sustainer and nourisher of creation much like the Som which is a divine elixir that sustains the Gods and gives them eternity. Another reason is that the physical form of Som is like the male semen which harbours life intrinsically inside it and is the means by which creation is brought about, and Vishnu in his more sublime form known as Viraat Purush is also the Lord from whom the entire creation emerged.

The Ram Purva Tapini Upanishad of the Atharva Veda tradition, Canto 4, verse no. 38 says that Chandrama or the Moon God is one of the ten Digpaals or custodians of the ten directions of the celestial globe. He is the patron deity of the north-western direction and worshipped in that corner. Verse no. 39 says that his weapon is known as Gadaa or the mace.

The Moon God is said to be a custodian God of the Soma, a white coloured drink derived from the sap of a plant of the same name. It is used as a sanctified drink during fire and other religious sacrifices and is offered to Gods. It is said to provide ecstasy and bliss. The Moon derives its name as ‘Som’ because of the fact that it is considered as the heavenly pitcher of this Soma juice stored by the Gods.]

४/२९. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यानि च नक्षत्राणि भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om yo ha vai śrīrāmacandraḥ sa bhagavān yāni ca nakṣatrāṇi bhūrbhuvaḥ svastasmai
vai namo namaḥ // 4/29 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे समस्त नक्षत्रगण स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (२९)।

4/29. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the different 'Nakshatras'¹ or stars and their constellations. [In other words, all the gross bodies in the heaven such as the numerous stars and their equally numerous clusters are one of the myriad forms of the supreme Lord known as Ram.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/29).

[Note—¹The *Nakshatras*—The word Nakshatra refers to the star or constellation (group or cluster of independent stars) that is present in the lunar mansion which is the 1/27th part of the path of the moon's revolution around the earth. It represents 13.33 degrees of the sky. Since the sidereal revolution time of the moon is a little less than 27 days and 8 hours, the moon travels through one Nakshatra during the course of a day. The day is therefore named after the particular Nakshatra through which the moon is passing on a particular day according to the lunar calendar. The Nakshatras occupy a very important place in astronomical and astrological calculations.

The Atharva Veda (14/7) and Maitraayaniya Sanhita (2/13/20) lists the names of twenty eight Nakshatras. These are the following—Ashvini, Bharani, Krittika, Rohini, Mrigshiras, Aardraa, Punarvasu, Pushya, Aashlesha, Maghaa, Purva-phaalguni, Uttar-phaalguni, Hastaa, Chitraa, Swaati, Vishaakhaa, Anuraadhaa, Jeyshthaa, Mulaa, Purva-aashaadha, Uttar-aashaadha, Shravanaa, Dhanisthaa, Shatabhisha, Purva-Bhaadra-padaa, Uttar-Bhaadra-padaa, and Revati.

The Purans however consider that the twenty seven Nakshatras are daughters of Daksha Prajapati and married to the Moon God called Chandra.

The Nakshatras are related to the twelve Zodiac signs called the Raashis. The Nakshatras are further classified as males and females, as well as benevolent ones and malevolent ones depending upon their positive or negative impact on the creature.]

४/३०. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये च नवग्रहाः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye ca navagrahāḥ bhūrbhuvah̐ svastasmai vai
namo namaḥ // 4/30 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे नवग्रह स्वरूप हैं। (नवग्रह निम्न हैं—सूर्य, चन्द्र, मंगल, बुध, बृहस्पति, शुक्र, शनि, राहु, केतु)। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३०)।

4/30. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the ‘Nava Grahas’¹ or nine Grahas or planets. [In other words, all the planets in the heaven are one of the numerous forms of the supreme Lord known as Ram.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/30).

[Note—¹The *Nava-Grahas* or nine planets—The Navgrahas are the following—Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rahu and Ketu.

According to some texts, there are only eight Grahas or Astha Grahas because they treat the last two, i.e. Rahu and Ketu, as one entity. Refer Atharvashir Upanishad of Atharva Veda tradition, Kandika 2, verse no. 9. This Upanishad is in honour of Lord Rudra as another name of Brahm, and says that Rudra is a personification of the eight Grahas.

The Vishnu Puran, section 2, canto 12, verse no. 1-28 describes the Grahas and their divine chariots and their horses.]

४/३१. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये चाष्टौ लोकपालाः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye cāṣṭau lokapālāḥ bhūrbhuvah̐ suvastasmai
vai namo namaḥ // 4/31 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे आठों लोकपालों के स्वरूप हैं। (८ लोकपाल निम्न हैं— इन्द्र, अग्नि, यम, नर्ऋति, वरुण, वायु, कुबेर, ईश)। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३१)।

4/31. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'eight Vasus'¹. [The Vasus are the Nature's gift to creature. They were the natural assets formed by the supreme Brahm so as to make life feasible and convenient in creation. In other words, the supreme Brahm who is also known as Lord Ram not only created this world but ensured that it is well provided for and its basic needs are taken care of by manifesting himself in the form of these eight primary requirements of life. This is the reason why one of the names of Vishnu is 'Vasudeo'—the Lord of Vasus. It ought to be noted here that Lord Ram is an incarnation of Vishnu or Vasudeo.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/32).

[Note—¹The *eight Vasus*— These *Vasus* are the various patron Gods who preside over the essential elements of life. They are eight in number as follows—Vishnu who is the sustainer, Shiva who is the annihilator, Kuber who is the treasurer of the wealth of the Gods, the Sun, Water, Fire, Wealth represented by gems and gold, and 'Ray' representing glory and fame. The element 'Fire' is the most potent, prominent and essential force in creation, because without fire the world would freeze to death. Hence, the Fire-God is said to be the chief amongst the Vasus. The 'fire' element is the active force in creation and is primarily responsible for kindling the cosmic cauldron that set in motion the process, and once having set it in motion it then sustained it and would finally annihilate it by burning it to cinders. On the other hand, Lord Vishnu is the passive force of creation represented by his other form of Viraat Purush which is the primary male aspect of creation. Lord Vishnu, who is the sustainer of the creation, is the Lord of Laxmi who is the Goddess of wealth, and is the supreme creator because Brahma, the old patriarch of creation who created the visible world and its creatures, was himself born atop the divine lotus that emerged from the navel of Lord Vishnu. Lord Vishnu utilizes the services of Laxmi who is the personification of the active forces of creation to create, sustain and annihilate the world.

The Vasus are symbolic Gods who represent those essentials aspects of creation without which life would be difficult to conceive and sustain and finally conclude.

The eight Vasus are the patron Gods who provide succour and a dwelling place for the whole creation. They symbolise those primary necessities of life without which existence is not possible. They are— (i) Kuber (the God of wealth and prosperity), (ii) the Sun God (who provides energy and food) and his rays and radiance (i.e. sunlight and the energy that it provides), (iii) Shiva (the concluder or annihilator of the creation), (iv) Vishnu (the sustainer), (v) the Water God (called Varun), (vi) the Fire God (called Agni), (vii) any body of water such as a pond, a river etc., and (viii) holy and pious people (who give advice and guidance to the creatures of the creation). According to Brihad Aranyak Upanishad 3/9/3, the Vasus are the following—Fire, Earth, Air, Antariksha (the space of the solar system), Aditya (Sun), Duloka (heavens), the Moon, and the Nakshatras (the stars and the planets).

According to Purans, the eight Vasus are the following—Dhruv, Dhar, Som/Soma (the sap of an elixir-providing plant called Som/Soma which is used during religious ceremonies as sanctified liquid offered to the Gods; it is white in colour and is said to be stored in the moon), Aapha (water), Anil (wind), Anal (fire), Pratush and Prabhaas.

These eight Vasus are the semi-Gods who symbolise the various types of assets needed to sustain this world. They therefore represent such assets as jewels, precious stones and gems, gold and other forms of wealth and property. Vasus also refers to the fire and water elements as well as their grosser forms as the terrestrial fire and water bodies such as ponds and lakes; to the virtue of radiance, splendour and glory; to the ray of light; to Kuber (the treasurer of Gods), Shiva, Sun, Vishnu, and a simple and pious gentleman.

The Ekakchar Upanishad of Krishna Yajur Veda, in its verse no. 7, says that these Vasus are manifestations of Brahm in order to provide the creation with the necessities of life.

The Atharva-shikha Upanishad of the Atharva Veda, in its Kandika (Canto) 1 says that the Vasus were created in the beginning of creation from the first Matra 'A' of OM representing the first leg of the supreme Brahm along with Brahma the creator, the Rig Veda, the Gayatri Chand and the Grahapatya Agni.

The Brihajjabal Upanishad of the Atharva Veda, Brahman 4, verse no. 16 lists the eight Vasus as follows—Ghar, Dhruv, Soma, Kripa, Anil, Anal, Pratyush and Prabhash.

The Nrisingh Purvatapini Upanishad of the Atharva Veda, in its Brahman 1, verse no. 3 says that the Vasus, along with the Rudras and Adityas etc., were born out of the third step of the divine Anushtup Chanda in which the Mantra of Lord Nrisingh was revealed to the creator Brahma when he did severe Tapa in order to initiate the process of creation.

Lord Vishnu has one of his names as 'Vasudeo' because he is the sustainer and protector of creation, signifying his undisputed lordship over all the essential elements in Nature, called the Vasus of which there are eight in number, which were created at the beginning of creation to help sustain the upcoming creation. It ought to be noted here that Vishnu is also called Viraat Purush, the macrocosmic gross body of Brahm, and it is from this form of Brahm that the creator of the visible creation, i.e. Brahma the old patriarch of creation, had emerged atop a divine lotus that sprouted from the navel of Vishnu. In other words, everything has its origin in the supreme Brahm.

The word 'Vishnu' consists of two components—'Vishwa' meaning the world or the entire creation, and 'Anu' meaning an atom. Hence, this is made up of atoms called Vishnu, and therefore the latter pervades throughout this creation. The whole creation is a manifestation of Vishnu. The divine glories of Lord Vishnu have been extolled in the Tripadvibhuti Maha Narayan Upanishad of the Atharva Veda tradition, Canto 1, paragraph 5-6; Canto 8, paragraph nos. 17, as well as in Vishnu Puran, Chapter 1, Canto 2, verse nos. 1-32, 55-70.]

४/३२. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये चाष्टौ वसवः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye cāṣṭau vasavaḥ bhūrbhuvāḥ svastasmai
vai namo namaḥ // 4/32 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे आठ वसु स्वरूप हैं। (८ वसु निम्न हैं— कुबेर, शिव, विष्णु, सूर्य, जल, अग्नि, रत्न, सोना)। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३२)।

4/32. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'eight Lokpaals¹'. [The word 'Lokpaal' means one who takes care of the world. Obviously, this role is played by Vishnu amongst the Trinity Gods. It is Vishnu who has incarnated as Lord Ram, so the similarity is evident. Here the implication is that the it is Lord Ram or Lord Vishnu who has manifested himself as the eight Lokpaals to take care of the eight directions of the gross world.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/32).

[Note--¹The *eight Lokpals* are the custodians of the eight directions of the world. They are represented by the following— (i) Indra (the king of Gods), (ii) Agni (the Fire God), (iii) Yam (the Death God; also called Dharma Raj because he upholds righteousness and nobility of thoughts and conducts), (iv) Nirriti (the God who controls death due to sins and evil tendencies as opposed to Yam who judges the destiny of those who die depending upon the content of righteousness and probity element in their earlier life), (v) Varun (the Water God), (vi) Vaayu (the Wind God), (vii) Kuber (the treasurer of Gods), and (viii) Ish (Lord Shiva). Though Brahma and Anant (Vishnu or Sheshnath, the legendary hooded serpent on whom Vishnu reclines in the cosmic ocean called Kshir Sagar) are also considered guardians of the world and are listed as the last two amongst the ten Digpals, but the above eight Gods are regarded as the Lokpals.

Ram Purva Tapini Upanishad of the Atharva Veda tradition, Canto 4, verse no. 36-37 mentions the name of eight Lokpals, and verse no. 38 mentions the names of eight Digpals. Verse no. 39 lists their weapons.]

४/३३. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये चैकादश रुद्राः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye caikādaśa rudrāḥ bhūrbhuvāḥ svastasmai
vai namo namaḥ // 4/33 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे ११ रुद्र स्वरूप हैं। (११ रुद्र निम्न हैं— मन्यु, मनु, महिनस, महान्, शिव, ऋतध्वज्, उग्ररेता, भव, काल, वामदेव, धृतव्रत— श्रीमद्भागवत,

३/१२/१२)। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३३)।

4/33. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'eleven Rudras'¹. [The word 'Rudra' means angry, and it is one of the names of Lord Shiva, the concluder of creation and the third of the Trinity Gods. In other words, Lord Ram had assumed the form of Rudra or Shiva in order to bring this creation to conclusion. Refer verse no. 4/5 and 4/15.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/33).

[Note—¹The *eleven Rudras*— *Rudra* is the angry form of Lord Shiva. The word means 'the terrible one; the angry and ruthless one; one who roars and thunders; one who makes the enemy weep; one who destroys this trans-migratory world of birth and death; one who destroys ignorance and delusions; one who eliminates evil and perversions.'

Rudra is a Vedic deity and has been eulogized in three full Suktas (hymns) dedicated to him. These are Rig Veda's 1/114/1-11; 2/33/1-15, and Yajur Veda's 16/1-66. Besides these Suktas, Rudra is honoured as a deity at a number of places in the Vedas—viz. Rig Veda—1/43/1-4, 5/42/11, 7/46/1-4, 7/59/12; Atharva Veda—5/6/3-4, 6/55/2-3, 7/92/1, 11/2; and Yajur Veda—11/54.

Rudra is regarded as the father of Marut, the Wind God (Rig Veda, 2/33/1). Rudra assumes many forms—usually it is eleven forms (Taittiriya Sanhita, 3/4/9/7), but sometimes they are also said to be thirty-three in number (Taittiriya Sanhita, 1/4/11/1). Rudra is regarded as having a close relationship with Agni, the Fire God (Shatpath Brahman, 5/2/4/13). The Padma Puran, Swargakhanda, Chapter 8 mentions only eight Rudras. These eight, eleven or thirty-three forms of Rudra might mean as many aspects of Shiva.

However, in terms of the Upanishads, the eleven Rudras stand for the ten vital winds called Prans + one Mana or mind. The ten Prans are five chief Prans such as Pran (breath), Apaana, Samaana, Udaana and Vyaana, and five subsidiary Prans such as Nag, Kurma, Krikara, Devdutta and Dhananjaya. [Refer—Trishikhi Brahmin Upanishad, Canto 2, verse nos. 77-87 of Shukla Yajur Veda tradition; Dhyan Bindu Upanishad, verse nos. 55^{1/2}-57 of Krishna Yajur Veda tradition.]

Rudra is said to have created such mythological figures as Bhuts (ghosts), Pretas (disembodied spirits), Pishacha (goblins), Khusmaandas (malignant imps).

In iconography, he has been depicted as wearing long tresses coiled on the head, has strong powerful arms, has a body decorated variously with serpents or priceless ornaments, and holds a strong and invincible bow and arrow as well as a thunderbolt. When necessary, he becomes ferocious and charges at his enemies on a chariot or on foot, while at the other times he is full of mercy and compassion. He is closely associated with forests and mountains, and is also the patron deity of herbs and medicinal plants. Hence, he is the killer of diseases and a great healer. Here, 'healing' would mean spiritual healing rather than physical ailments afflicting a creature.

He destroys sins and evil tendencies in the world, and grants the boon of liberation and happiness.

According to the epic Mahabharata, Anushasanparva, Chapter 14, it is Shiva in the form of Rudra who destroys this creation at the end of one cycle of creation.

The Sharav Upanishad of the Atharva Veda, in its verse no. 6, describes Rudra as Sharav—the killer or destroyer. In this Upanishad, Lord Shiva had assumed this form to liberate Vishnu from the form of Nrisingh (a half man and half lion form) which the Lord had taken to kill the demon Hiranyakashipu who had been tormenting the devotees of Vishnu to such an extent that he did not spare even his son Prahalad. After slaying this demon, Nrisingh roamed around in the forests striking terror in other creatures. It was then that Shiva, the universal Lord who has been honoured with the epithet of ‘Mahadev’ as he is the greatest and supreme God, had assumed the form of Sharav, the killer, and liberated Vishnu from the body of Nrisingh. Thus liberated, Vishnu had thanked him a lot and went to his divine abode called Vaikunth. So this ferocious form of Shiva known as Sharav was also called ‘Rudra’, the angry and ferocious form of the Lord. One can imagine the fight that might have raged between Nrisingh and Rudra, and obviously Rudra must have been more ferocious than Nrisingh in order to subdue the latter.

There is another connotation of the word ‘Sharav’. The word literally means the killer or slayer. In other words, Sharav is that form of the Supreme Being which instils fear in the heart of evil and pervert creatures, and kills or eliminates their evil tendencies.

The word also refers to ‘the Lord who shines in the heart of his devotees’ as their Atma or pure consciousness.

The creature or the embodied soul is called ‘Shar’ or the form of the ethereal spirit that has assumed a gross physical body having a head. One who cuts off the head is known as ‘Sharav’. The head is a metaphor for pride and ego and their accompanying traits of hypocrisy, haughtiness and arrogance. It is in the head that all evil planning is done, and it is the head that inspires the creature to indulge in all sorts of vices and inauspicious deeds. When this happens, the great God, the Parameshwar, makes it sure that the soul of such a creature is liberated from the sinful body in which it has been trapped by killing the gross body and liberating the soul.

So, while on the surface it appears to be a physical fight between two powerful creatures, one being the Shar and the other being the Sharav, here referring to Nrisingh and Rudra respectively, it is actually a system evolved by Nature whereby evil and perversions are kept under check. It is a system instituted by the Supreme Being himself to regulate and maintain balance, order and law in his creation. Though Nrisingh was Lord Vishnu himself in that form, the latter forgot who he actually was once the Lord had assumed a physical form. This is the effect of Maya—the overwhelming power of delusions that automatically comes with having a gross body like that of ordinary creatures. This situation also highlights the reason why all the creatures are under the overpowering control of Maya—if Maya can delude Vishnu to forget about who he is and wander in the forests as some cruel creature in his form as Nrisingh then it is little wonder that ordinary creatures are held under the overpowering sway of Maya.

Now, who would liberate such primarily innocent souls trapped by Maya, and who would provide protection to other innocent creatures who are being subjected to torments by this single deluded and evil-possessed soul? Naturally it is their supreme Father who is very merciful and who is greatly pained at the predicament in which his off springs, the creatures, find themselves in. So this Father intervenes not only to free the trapped soul in the evil body, but also to provide succour and solace to other creatures who are being tormented by this single individual.

Thus, the Parameshwar assumed the form of Sharav or Rudra to liberate Vishnu from the evil body of Nrisingh.

The 11 Rudras—(1) Lord Shiva has eleven forms called *Rudras*. The eleven Rudras are the various manifestations of Lord Shiva. They are the following:—(i) Mannu, (ii) Manu, (iii) Mahinas, (iv) Mahaan, (v) Shiva, (vi) Ritdwaj, (vii) Ugraretaa, (viii) Bhava, (ix) Kaal, (x) Vaamdeo, and (xi) Dhritvrat. The eleven Rudras appear in Rig Veda 1/43/1, and Taittiriya Brahman 3/4/9/7. They are regarded as the father of the Wind God or the Maruts (Rig Veda, 2/33/1). The word Rudra means one who is angry, terrible and wrathful. Amongst the Rudras, Lord Shiva is regarded as the most senior and enlightened.

(2) The eleven Rudras according to Vishnu Puran (1/1/15) are the following— Har, Bahuroop, Trayambak, Aparajeet, Shambhu, Vrishakapi, Kapardi, Raivat, Mrigvyadh, Sharva, and Kapaali.

(3) Lord Shiva has eleven forms, and one of them is ‘Rudra’, which literally means anger, wrath and vehemence. The Lord is considered to be the most enlightened of the Trinity Gods, and is therefore called ‘Maheshwar’. He always remains in a meditative posture, always contemplating and meditating on the supreme Soul and the Truth. But still he shows anger and mercilessness, because one of his tasks is to punish the evil and sinful ones by ruthlessly slaying them in order to protect the good and righteous souls in the creation. Further, when his meditation and peace is disturbed he also becomes angry. He remains aloof and disinterested in the world, because he is very wise and enlightened, and he stays in the form of an ascetic. Ordinary people think that he is proud, arrogant and haughty because he does not give a damn to worldly formalities and niceties of behaviour. Shiva’s failure to conform to set norms of proper and sane conduct makes him look most odd God.

The word ‘Rudra’ is literally used as a metaphor for anger, wrath, vehemence and cussedness. But this is a very misleading title for Shiva because there are a number of great Upanishads which describe Rudra as none but the Supreme Being known as the transcendental Brahm from whom the entire creation has emerged, who sustains it and in whom the creation would finally collapse. It is this Brahm in the form of Rudra who is treated as the supreme Lord God of creation, and hence is called Maheshwar. The Rudra Hridaya Upanishad of the Krishna Yajur Veda tradition and Atharvashir Upanishad of the Atharva Veda tradition are exclusively dedicated to this theme. The Dakshin Murti Upanishad of the Krishna Yajur Veda describes the esoteric significance of the Shiva Tattva or the essential knowledge of Shiva who is the greatest Guru or moral preceptor and teacher of the creatures.

The Atharvashir Upanishad of Atharva Veda is especially relevant here because it explains the various epithets used to describe the virtues and glories of the supreme transcendental Brahm by Lord Rudra himself, and upon close reading it would be very clear that Rudra is describing Brahm when he describes himself.

The Nrisingh Purvatapini Upanishad of the Atharva Veda, in its Brahman 1, verse no. 3 says that the Rudras, along with the Vasus and Adityas etc., were born out of the third step of the divine Anushtup Chanda in which the Mantra of Lord Nrisingh was revealed to the creator Brahma when he did severe Tapa in order to initiate the process of creation.]

४/३४. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् ये द्वादशादित्याः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ye ca dvādaśādityāḥ bhūrbhuvāḥ suvastasmai
vai namo namaḥ // 4/34 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे १२ आदित्य स्वरूप हैं। (१२ आदित्य अदिति के निम्न पुत्र हैं— सूर्य, इन्द्र, वामन, विष्णु एवं ८ वसु जिनका नाम पद संख्या ३१ में वर्णित है)। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३४)।

4/34. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'twelve Adityas'¹. [The Aditya is the Sun God, and is regarded as the most potent and powerful evidence of the existence of the Supreme Being. Refer verse no. 4/27. This verse means that it is Lord Ram as the Supreme Being who has not only revealed himself as the Sun God but also keeps the celestial Sun burning and sustaining life in this world. The entire solar system revolves around the Sun, implying that the entire wheel of creation is centered on Lord Ram. The Lord is like the central axis around which the wheel spins.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/34).

[Note—¹The *twelve Adityas*— The *twelve Adityas*—(a) According to mythology, there are said to be *twelve Adityas* which are simply as many forms of the Sun God. These are the revelations of Brahm in the form of the Sun to carry out the following functions of creation—(a) take care of the world (Rig Veda, 2/27/4); (b) are like the heads (Taittiriya Brahman, 1/2/3/3) and eyes (Jaimini, Uttar. 2/1/2/3) of all the creatures.

These twelve Adityas appear first in the Rig Veda 1/41/4-6 and 2/27. They are the sons of Aditi, the mother of Gods (Atharva Veda, 8/9/21). They are the following—the eight Vasus + Indra + Sun + Vishnu + Shiva = twelve in number.

(b) According to Brihad Aranyak Upanishad 3/9/5, the twelve months of the year represent these twelve Adityas, one month for one Aditya. In this Upanishad, sage Yagyawalkya draws a parallel between the twelve months of a year and the twelve Adityas for the following reasons—First, with the passage of one complete year, a corresponding number of years are subtracted from the total number of years that a person is supposed to live in this world. That is, death comes so much the nearer to him. The passage of the sun across the sky from dawn to dusk is used as a symbolic way of depicting the passage of the life of a man from his birth till his death. Since there are twelve mythological suns and twelve months in a year, a parallel is drawn between them and the life of a man.

Second, the whole life of an individual creature as well as the entire creation as a whole depends upon the various seasons that appear in a year. If even one of the seasons is disturbed, the entire cycle of life is disturbed correspondingly. For the smooth functioning of life, all the seasons must appear in a rhythmic and systematic manner, and it is a scientific fact that the seasons, upon which the life on earth is so dependent, also themselves depend upon the sun. That is why the Adityas are termed as being synonymous with the twelve months of the year as well as with the life cycle of creation.

(c) According to Vishnu Puran, the twelve Adityas are the following—Dhaataa, Araymaa, Mitra, Varun, Anshu, Bhug, Indra, Vivaswaan, Pushaa, Parjanya, Twashtaa, and Vishnu.

The Sun God is worshipped by twelve names during the twelve months of a year. These names and the months are as follows—(1) as Dhata during the first Hindu month of Chaitra also known as Madhu (roughly corresponding to mid-March and mid-April); (2) as Aryama during the second Hindu month of Vaishakha also known as Madhav (roughly corresponding to mid-April to mid-May); (3) as Mitra during the third Hindu month of Jyestha also known as Shukra (roughly corresponding to mid-May and mid-June); (4) as Varun during the fourth Hindu month of Ashad also known as Shuchi (roughly corresponding to mid-June and mid-July); (5) as Indra during the fifth Hindu month of Sravan also known as Nabha (roughly corresponding to mid-July and mid-August); (6) as Vivaswan during the sixth Hindu month of Bhadrapad also known as Nabhasya (roughly corresponding to mid-August and mid-September); (7) as Pusha during the seventh Hindu month of Aashwani also known as Tapa (roughly corresponding to mid-September and mid-October); (8) as Kratu during the eighth Hindu month of Kartik also known as Tapasya (roughly corresponding to mid-October and mid-November); (9) as Anshu during the ninth Hindu month of Marga Shirsha also known as Saha (roughly corresponding to mid-November and mid-December); (10) as Bhag during the tenth Hindu month of Paush also known as Pushya (roughly corresponding to mid-December and mid-January); (11) as Twasta during the eleventh Hindu month of Magh also known as Esh or Ish (roughly corresponding to mid-January and mid-February); and (12) as Vishnu during the twelfth Hindu month of Phalgun also known as Urj (roughly corresponding to mid-February and mid-March).

Since the Sun God is a manifestation of the Supreme Being known as Viraat Purush, he is like an Emperor who, during his sojourn across the sky which is like his vast realm, is accompanied by many sages called Rishis, celestial courtesans called Apsaras, celestial musicians called Gandharvas, servants called Rakshas or demons, guards known as Bhalls, and serpents called Naags. The Rishis walk in the front singing the Lord's glories in sacred hymns; the Apsaras dance to the music scores by Gandharvas; the Rakshas (demons) push the chariot from rear; the Bhalls take care of the chariot and guide it along, while the Naags pull it forward.

These attendants are also different like the forms in which the Sun God is worshipped in different months as described above. The list is outlined month-wise in the following sequence—Rishi, Apsara, Gandharva, Raksha, Bhalla and Naag.

- (1) The month of Chaitra—Rishi is Pulastya; Apsara is Kritsthal; Gandharva is Tumburu; Raksha is Heti; Bhalla is Rathkrit; and Naag is Vasuki.
- (2) The month of Vaishakha—Rishi is Pulaha; Apsara is Punjiksthal; Gandharva is Narad; Raksha is Praheti; Bhalla is Ojaha; and Naag is Kachaneer.
- (3) The month of Jyestha—Rishi is Atri; Apsara is Menaka; Gandharva is Hahaa; Raksha is Paurusheya; Bhalla is Rathaswan; and Naag is Takshak.
- (4) The month of Ashadha—Rishi is Vashishta; Apsara is Rambha; Gandharva is Huhu; Raksha is Shukra; Bhalla is Chitraswan; and Naag is Sahajanya.
- (5) The month of Sravan—Rishi is Angira; Apsara is Pramlocha; Gandharva is Vishswaavasu; Raksha is Varya; Bhalla is Srota; and Naag is Elapatra.
- (6) The month of Bhadrapad—Rishi is Bhrigu; Apsara is Anumlocha; Gandharva is Ugrasen; Raksha is Vyagrha; Bhalla is Aasaaran; and Naag is Shankhapal.
- (7) The month of Ashwin—Rishi is Gautam; Apsara is Ghritaachi; Gandharva is Dhananjay; Raksha is Vaat; Bhalla is Suruchi; and Naag is Sushen.
- (8) The month of Kartik—Rishi is Bhardwaj; Apsara is Varchaa; Gandharva is Parjanya; Raksha is Senjit; Bhalla is Vishwa; and Naag is Earaawat.

(9) The month of Margashirsha—Rishi is Kashyap; Apsara is Urvashi; Gandharva is Ritsen; Raksha is Vidyuchhatru; Bhalla is Taksharya; and Naag is Maashankha.

(10) The month of Paush—Rishi is Aayu; Apsara is Purvachitti; Gandharva is Sfurja; Raksha is Arishtanemi; Bhalla is Uurna or Oorna; and Naag is Karkotak.

(11) The month of Magh—Rishi is Jamdagni also known as Richik-tanaya; Apsara is Tilottama; Gandharva is Shatjit; Raksha is Brahmapet; Bhalla is Dhritrashtra; and Naag is Kambal.

(12) The month of Phalgun—Rishi is Vishwamitra; Apsara is Rambha; Gandharva is Suryavarchaa; Raksha is Makhaapet; Bhalla is Satyajit; and Naag is Aswatar.

The Nrisingh Purvatapini Upanishad of the Atharva Veda, in its Brahman 1, verse no. 3 says that the Adityas, along with the Vasus and Rudras etc., were born out of the third step of the divine Anushtup Chanda in which the Mantra of Lord Nrisingh was revealed to the creator Brahma when he did severe Tapa in order to initiate the process of creation.

The Sun is said to have *twelve Kalaas* (shapes, forms, dimensions or aspects) and the Sun with each Kalaa would therefore be known by that name. They are called ‘Dwaadash Aditya’, meaning the twelve forms in which the Sun God is known. They are the following—Tapini, Taapini, Dhumraa, Jwaalini, Ruchi, Shushumna, Bhogadaa, Vishwaa, Bodhini, Dhaarini and Kshamaa.

Lord Ram is said to belong to the solar race because he had twelve Kalaas possessed by the Sun. There is an obvious parallel here.]

४/३५. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च भूतं भव्यं भविष्यत् भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca bhūtaṁ bhavyaṁ bhaviṣyat
bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/35 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे भूतकाल, वर्तमानकाल एवं भविष्यकाल स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३५)।

4/35. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself in all the dimensions of time and space—the past, the present and the future. In other words, there is not a single moment when Lord Ram as the cosmic Consciousness is not present in this world. [This implies that though the Lord’s worldly sojourn had ended when he left this earth for his heavenly abode as described in all the Purans and the epic Ramayana as well as in the Ram Purva Tapini Upanishad, Canto 5, verse no. 9, he continuous to live amongst us at each moment of our lives.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/35).

४/३६. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च ब्रह्माण्डस्यान्तर्बहिर्व्याप्नोति विराट् भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yodbrahmāṇḍasyāantarbahirvyāptam virāḍa bhūrbhuvaḥ svastasmai vai namo namaḥ // 4/36 //

[४/३६. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यद्ब्रह्माण्डस्य बहिर्व्याप्तम् भूर्भुवः स्वस्तस्मै वै नमो नमः ।]

[om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yadbrahmāṇḍasya bahirvyāptam bhūrbhuvaḥ svastasmai vai namo namaḥ // 4/36 //]

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे विराट परमेश्वर स्वरूप इस ब्रह्माण्ड के भीतर एवं बाहर सब जगह व्याप्त हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३६)।

4/36. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

It is Lord Ram, in his form as the Viraat Purush¹, who pervades uniformly throughout this universe and encloses it from all sides. He is present inside as well as outside this creation, being all-pervading, omnipresent and all-encompassing.

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/36).

[Note—¹The *Viraat Purush*— The *Viraat Purush*, according to metaphysics, is the gross body of the creation and it is this body which is the source from which the rest of the cosmos was moulded or created or manifested. That is, the entire creation, both visible and invisible, is a manifested or revealed form of this Viraat Purush.

Purush has been defined in Brihad Aranyak Upanishad, Canto 2, Brahman 5, verse no. 18 explicitly as the cosmic all-pervading macrocosmic form of the Supreme Being, called the Viraat Purush, who had entered each and every body of all the creatures and had taken up his residence there. According to the Aiteriyo Upanishad of Rig Veda, Canto 1, verse nos. 3, the supreme Brahman created the vast universe and his image in the

form of the Viraat Purush, and the Gods were created from this Viraat—Canto 1, verse no. 4. When the mortal world consisting of the visible world was created, the human body was considered as the best image of the Viraat Purush, and thus all these Gods took up their residence in it—Canto 2, verse nos. 3-5.

The Mundak Upanishad of Atharva Veda, in its Canto 2, section 1, verse nos. 9-10 clearly affirm that it is the Viraat Purush, the macrocosmic all-pervading gross body of the supreme transcendental Brahm, that resides in the body of all living beings as their Atma.

The Ram Purva Tapini Upanishad of the Atharva Veda, in its Canto 3, verse no. 2, clearly states the supreme Lord resides in this creation as its Atma and Pran.

According to reverend Sankracharya's commentary on Katho-panishad, Canto 1, Valli 3, verse no. 11 and Canto 2, Valli 1, verse no. 12, the word Purush refers to that supreme entity which uniformly pervades in and completely fills everything that exists. It also refers to one who resides inside any place and completely owns that place. Therefore, this word Purush refers to the supreme transcendental Brahm who has taken up residence in the gross body of the creature at the micro level and in the Viraat Purush at the macro level. This Brahm pervades throughout them in a uniform way even as the sky and the wind element occupy all available space in the creation. That is also why sky is considered as a nearest analogy of Brahm because even the other all-pervading element, the wind/air, is present in it and not outside of it.

The Viraat Purush is the macrocosmic gross body of the supreme transcendental Consciousness known as Brahm. The counterpart of the Viraat Purush at the microcosmic level of creation is the Man or the Purush. The Man is an image of the Viraat Purush.

According to Vedanta, the Viraat is the sum total of all the gross bodies in the creation at the macrocosmic level. [Refer—The Tripadvibhuti Maha Naryan Upanishad of the Atharva Veda tradition, Canto 2, paragraph nos. 10-11.] The individual gross body of the creature is the microcosmic form of that Viraat, because the entire creation is a manifestation of the same Viraat, it is an image of Viraat. According to the Purans, Viraat is known as Lord Vishnu. Since the Viraat is the male aspect of creation and the primary source of life, Vishnu is also regarded as the creator as well as the sustainer of the creation. But since Vishnu, as Viraat Purush, is the macrocosmic gross body of Brahm, the supreme transcendental Being, he is also regarded as being synonymous with Brahm. The entire universe has been created by Vishnu's passive powers using Shakti as its active power and partner. The word 'Viraat' refers to something that is vast, colossus, immeasurable, fathomless and infinite; something that is beyond all terrestrial yardsticks and measurements. The supreme Lord encloses the entire creation from all the sides like an envelop, and at the same time he remains uniformly and inseparably present throughout it like salt which has been dissolved in water.

At the time of creation, the Trinity Gods, i.e. Brahma the creator, Shiva the concluder, and Vishnu the sustainer, had all emerged from the Viraat Purush. According to Purans, this Viraat and Lord Vishnu are the same divine factors of creation. The subtler form is known as Viraat, while its grosser form is Vishnu—though the terms 'subtle and gross' are only relative and for the purpose of understanding, because both are the same indivisible Brahm who is non-dual and immutable.

The word Purush according to metaphysics refers to the primary and supreme creator of creation known as the Viraat Purush who represents the macrocosmic gross Male body or aspect of the cosmos and is the first macrocosmic gross revelation of Brahm. Ultimately, this Brahm is the Supreme Being who has revealed himself as the Viraat Purush. The creation unfolded from this Purush when he metamorphosed as the gross body of the entire creation, visible and invisible. Therefore, he is the sum-total of all the gross bodies of all the creatures taken together in this creation at the macrocosmic level,

and it is from his macrocosmic body that the entire creation was moulded. In other words, the Viraat Purush represents the entire spread of the cosmos. At the micro level of the world, the individual creature is the counter part of Viraat Purush. In other words, the individual gross body of the creature is the microcosmic form of that Viraat, because the entire creation is a manifestation of the same Viraat; it is an image of Viraat.

Literally, the word 'Purush' means someone who resides in a body. [Refer Brihad Aranyak Upanishad of the Shukla Yajur Veda, Canto 2, Brahman 5, verse no. 18.] Here the body is the gross forms of the various entities of creation in which the Viraat Purush, as the cosmic manifestation of the supreme Brahm or cosmic Consciousness took up residence at the time of creation, and does so since that time. When the creation would finally wind up, this Viraat would revert back to his original form as the invisible Brahm or the cosmic Consciousness. An entire Sukta in the Rig Veda, 10/19 is dedicated to this Viraat Purush

In the Purans, he is also known by other names, such as Vishnu, the sustainer. Since the Viraat is the male aspect of creation and the primary source of life, Vishnu is also regarded as the creator as well as the sustainer of the creation. But since Vishnu, as Viraat Purush, is the macrocosmic gross body of Brahm, the supreme transcendental Being, he is also regarded as being synonymous with Brahm. The entire universe has been created by Vishnu's passive powers using Shakti as its active power and partner.

The word 'Viraat' refers to something that is vast, colossus, immeasurable, fathomless, and infinite and beyond all terrestrial yardsticks. The supreme Lord encloses the entire creation from all sides like an envelop, and at the same time he remains uniformly and inseparably present throughout it like salt which has been dissolved in water. At the time of creation, the Trinity Gods, i.e. Brahma the creator, Shiva the concluder, and Vishnu the sustainer, had all emerged from the Viraat Purush. According to Purans, this Viraat and Lord Vishnu are the same divine factors of creation. The subtler form is known as Viraat, while its grosser form is Vishnu—though the terms 'subtle and gross' are only relative and for the purpose of understanding, because both are the same indivisible Brahm who is non-dual and immutable.

The Viraat Purush is also the creator of this world as pointed out in Canto 2, paragraph 11 of Tripadvibhut Maha-Narayan Upanishad, and the former is also entitled to be called Brahma the creator. It must be carefully noted that the difference lies in the level or plane of creation in which a particular entity is being considered for study.

The cosmic form of the Viraat Purush has been described in the Tripadvibhut Maha Naryan Upanishad of the Atharva Veda tradition, Canto 2, paragraph no. 11; and Canto 6, paragraph no. 11.]

४/३७. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यो हिरण्यगर्भः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yo hiraṇyagarbhaḥ bhūrbhuvāḥ svastasmai
vai namo namaḥ // 4/37 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे हिरण्यगर्भ (ब्रह्मा एवं विष्णु) के स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३७)।

4/37. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who had revealed himself as the Hiranyagarbha¹. [The 'Hiranyagarbha' is the cosmic egg from which the rest of the creation, including the Viraat Purush referred in verse no. 4/36 above, have emerged. It is the sum total of all subtle bodies of creation at the macrocosmic level of creation. Another name of Hiranyagarbha is 'Brahma the creator'. In other words, it is Lord Ram who is none else but the supreme transcendental Brahm personified, and it is from him that both the cosmic egg known as Hiranyagarbha at the most subtle level of creation, and a more grosser form of it known as Brahma the creator had emerged at the very initial stages of creation.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/37).

[Note—¹*Hiranyagarbha*— *Hiranyagarbha* is the macrocosmic subtle body of Brahm, so called because it is akin to the cosmic golden egg lying in the womb of Brahm from which emerged the Viraat Purush, the gross body of Brahm at the macrocosmic level of creation. The word *Hiranyagarbha* has two components—'Hiranya' meaning yellow, and 'Garbha' meaning the womb. *Hiranyagarbha* was the primordial cosmic fertilised egg, deriving its name from the fact that its yolk core was yellow and glowing with an incandescent light like the one radiating out from the splendorous Sun in the sky, called the Maartand.

There are different versions regarding this *Hiranyagarbha*. According to the concept of Vedanta, Brahm is the cosmic supreme and transcendental Consciousness residing in the macrocosmic causal body called the Ishwar. In this context, when Brahm decided to reveal or unfold this creation, first the causal body known as a Ishwar developed the macrocosmic subtle body called the *Hiranyagarbha*, and from this evolved the macrocosmic gross body of Brahm called the Viraat Purush. This is the picture at the macrocosmic level. All these three sublime bodies of Brahm at the cosmic level—viz. Ishwar, *Hiranyagarbha* and Viraat Purush—were invisible, subtle, unqualified, without any attributes, all-inclusive and all-pervading. It was the unrevealed form of Brahm. But that was just the beginning.

When this visible world was created, which had attributes and qualifications, the same macrocosmic units of Brahm metamorphosed themselves into their respective counterparts in the individual creature's body. Hence, Ishwar is represented by the Pragya or the individual's causal body, *Hiranyagarbha* is represented by the Taijas or the individual's subtle body, and the Viraat Purush is represented by the Vishwa or the individual's gross body.

These three bodies are the three states in which consciousness exists, both at the macrocosmic level as well as the microcosmic level. At the microcosmic level, the Pragya relates to the deep sleeper state of consciousness called the Sushupta state, the Taijas relates to the dreamer state of consciousness called Swapna state, and the Vishwa relates to the waking state of consciousness called Jagrat state. The three corresponding states at the macrocosmic level are the Ishwar which relates to the cosmic deep sleep

state of Consciousness called cosmic Sushupta, the Hiranyagarbha which relates to the cosmic dreamer state of Consciousness called cosmic Swapna, and the Viraat Purushh which relates to the cosmic waking state of Consciousness called cosmic Jagrat.

According to Purans, the Hiranyagarbha refers to the Brahma the creator, as well as to the Viraat Purush because Brahma was born atop a lotus that emerged from the navel of Lord Vishnu who is no one else but the Viraat Purush. If the word 'Hiranyagarbha' is to indicate the cosmic egg, then it was from this egg, lodged in the womb-like navel of Vishnu, that Brahma emerged. Hence, the 'original creator' was not Brahma but the Viraat Purush as Vishnu, and therefore the latter is the Hiranyagarbha—the golden cosmic egg. So we conclude that Hiranyagarbha essentially refers to the cosmic egg from which the rest of the creation evolved. Since Brahma is said to be the great grandfather of this creation, he is aptly named Hiranyagarbha, i.e. the cosmic egg from which this visible and gross form of creation evolved.

This concept of Hiranyagarbha being produced from the body of the Supreme Being called Narayan or Ishwar have been elaborately dealt with in *Maho-panishad*, Canto 1, verse no. 8 of the Sam Veda tradition. The same idea is reiterated in the *Tripadvibhut Maha-Narayan Upanishad* of Atharva Veda, Canto 2, paragraph nos. 9-12, and Canto 3, paragraph nos. 7-14 in the context of genesis of creation which addresses the primordial Lord as 'Adi-Narayan' or the Lord who preceded this creation.

The Hiranyagarbha is very subtle like the mind-intellect of the creature. The mind-intellect is also called the subtle body because it is through this mind-intellect that the Atma of the individual creature creates this world by using the mind's stupendous ability to imagine, envision and conceptualise things, and then using the intellect to justify it to be true, real and logical. But this instrument of the mind-intellect is invisible, is so subtle and hidden from view that its presence is only deduced by its astounding potentials which are manifested in the form of the gross body and its own stupendous capabilities. Whatever the mind wishes to do, it gets it done by the body.

There is another connotation to this observation. Since the mind is the creator of the world by its power of imagination, and then sustaining or perpetuating its own creation by believing in the truthfulness and reality of the world, it is therefore the mind itself that can conclude this world. So, while it is like Brahma the creator, it is also like Vishnu the sustainer and protector, and Shiva the concluder. If the same mind can assume three roles, it is not incongruous to believe that the same Hiranyagarbha is Brahma and Vishnu simultaneously. Since Shiva is a synonym used for the supreme transcendental Brahm—because the word 'Shiva' stands for an entity that is truthful, beautiful, auspicious, divine and holy as affirmed by a number of Upanishads of the Krishna Yajur Veda tradition that deal with the 'Shiva Tattwa', this Hiranyagarbha is also Shiva.

The word Hiranyagarbha has two components—'Hiranya' meaning yellow, and 'Garbha' meaning the womb. Hiranyagarbha was the primordial cosmic fertilized egg deriving its name from the fact that its yolk-core was yellow and glowing with an incandescent light like the one effusing from the splendorous Sun in the sky, called the Martand. It was lodged in the womb-like navel of the Viraat Purush. It also resembled the musk deer in the sense that musk spreads its fragrance everywhere but it is not visible because it is hidden in the abdomen of the deer. Similarly, this Hiranyagarbha had spread its glory, radiance and splendour through the length and breath of the void of the cosmos, but was not visible itself.

This Hiranyagarbha is like the musk present in the body of the musk deer. The deer is not able to see the musk but is nevertheless maddened by its perfume, running mad in search of the source of the perfume not knowing that it is hidden well inside its own body. Similarly, the creature is unaware that the supreme Brahm is residing in his own

bosom as the pure consciousness called the Atma while he spends his entire life searching for it everywhere in the outside world.

Hiranyagarbha is called Maartanda, the Sun, because of its golden colour and brilliance like the golden yellow and brilliant disc of the sun in the sky. Like the light of the sun illuminates the world and brings everything in it to light or knowledge, the Hiranyagarbha too brings to the fore the intentions of Brahm by revealing this vast creation. The Hiranyagarbha had spread the sacred divinity, the stupendous glory, the dazzling radiance and the brilliant splendour through the length and breath of the vast realm of the cosmos like the sun spreading its glory on the earth by way of its energy, light, heat and warmth.

The word ‘Hiranyam’ also refers to ‘Amrit or elixir or nectar of eternity and bliss’; it also means ‘green’. That is why greenery is associated with fertility, vibrancy, life and abundance of food and plentiful vegetation. The trees are green, and their precursor, the algae and moss, were also green. Indeed the food is the elixir of life in the world—nothing can ever survive without food and water. So, ‘Hiranyagarbha’ first created these to initiate the process of creation, and then sustained them once the process got under way. The ‘Viraat Purush’ as well as the ‘Hiranyagarbha’ are both used often synonymously to indicate the macrocosmic forms of the Male aspect of creation whose female counterpart is called ‘Nature’ or Shakti. The Shakti is the dynamic aspect of Brahm’s creative powers and an effective method of displaying the Lord’s cosmic authority.

The concepts of *Viraat* and *Hiranyagarbha* are inter-related as the latter refers to the subtle body of Brahm and the former refers to the gross body of Brahm at the macrocosmic level of creation. They have their origin in the supreme Brahm called ‘Adi-Narayan’. This concept has been elaborately explained in the Tripadvibhut Maha-Narayan Upanishad of Atharva Veda, Canto 2, paragraph nos. 9-12, and Canto 3, paragraph nos. 7-14 in the context of genesis of creation.

The terms *Viraat* and *Hiranyagarbha* must be clearly understood to avoid confusion because they are used for both Brahma as well as Vishnu. The term ‘Viraat’ means anything of colossus dimensions and nature, something that is vast and infinite. The Viraat Purush is the gross body of the Supreme Being known as Brahm from which the rest of creation emerged—refer Canto 2, paragraph 10-11 of Tripadvibhut Maha-Narayan Upanishad of Atharva Veda. This Viraat has his roots in the cosmic egg in which the subtle body of Brahm took shape as the cosmic embryo, called the Hiranyagarbha—refer Canto 2, paragraph 12, stanza no. 1 of the same Upanishad. The latter is so-called because it was hidden in the cosmic womb (‘Garbha’), and like the yellow-coloured yolk of the egg it was radiant and golden (‘Hiranaya’) in colour.

It was from this cosmic embryo called the Hiranyagarbha that the creation emerged, including the Viraat Purush, hence it is called ‘Brahma the creator’. Refer Canto 2, paragraph 12, stanza 1 of Tripadvibhut Maha-Narayan Upanishad.]

४/३८. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् या प्रकृतिः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yā prakṛtiḥ bhūrbhuvāḥ svastasmai vai namo
namah // 4/38 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे प्रकृति स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३८)।

स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३८)।

4/38. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the 'Prakriti'¹. [The word 'Prakriti' refers to Nature in its macrocosmic dimension. This Prakriti forms the primary nature of the individual creature. It is the driving force that impels the creature to do something in a particular way and also decides his natural habits, temperaments, tendencies, desires and aversions etc. At the cosmic level, it is the womb in which the entire creation conceived by the Supreme Being was nourished and developed till it took its shape in the form of the visible world. Hence, this verse means that it is Lord Ram playing out his cosmic role as the Mother who would nourish the creation in her cosmic womb as well as give the would-be creation its characteristic personality by shaping its nature, inclinations, temperaments, desires and aversions, its Vasanas (passions) and Vrittis (natural tendencies) etc.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/38).

[Note—¹*Prakriti*— The word Prakriti basically means 'nature' with all its connotations. The Chambers dictionary defines it as the power that creates and regulates the world; the power of growth; the established order of things; the cosmos; the external world especially that untouched by man; the inherent qualities in anything that makes it what it is; the essence; the being; the constitution; a kind or order; naturalness; normal feeling; conformity to truth or reality; the inborn mind; the character, instinct or disposition; the vital power; the course of life; the nakedness of truth; the primitive undomesticated condition; the strength or substance of anything; a deity personifying some force of physical nature.

Sir Monier Monier-Williams, in his encyclopedic Sanskrit-English dictionary describes it thus—'making or placing before or at first'.

The Chambers dictionary defines it as the power that creates and regulates the world; the power of growth; the established order of things; the cosmos; the external world especially that untouched by man; the inherent qualities in anything that makes it what it is; the essence; the being; the constitution; a kind or order; naturalness; normal feeling; conformity to truth or reality; the inborn mind; the character, instinct or disposition; the vital power; the course of life; the nakedness of truth; the primitive undomesticated condition; the strength or substance of anything; a deity personifying some force of physical nature.

The word Prakriti has many connotations, viz. the original or natural or basic form or condition of anything; the original or primary nature, character, condition, constitution,

temperament, disposition; the fundamental form or shape or essence or pattern or standard or model, rule; Mother Nature which has the active physical natural forces that are responsible for unfolding the creation, its sustenance and annihilation; something that is inherent, innate, genuine, unaltered, unadulterated, basic, normal, bare, naked, crude, integral and stripped of all pretensions; the fundamental pattern, form, standard and model upon which the rest of the things are based; the crude or basic or root or seed form of any word, and by extension of anything expressed; that which decides the existential mode of anything; the coefficient, the multiplier of any fundamental element.

As inherent nature and temperament of a creature, it determines the way the world behaves and thinks; it determines the basic character of the creature and the creation as a whole because the individual creature is but a single unit of the creation.

It ought to be noted here that the concept of Prakriti is intricately woven into the fabric of creation and conforms to both the views of Avyakta (un-manifest) and Vyakta (manifest). At the subtle level, Prakriti is Avyakta, while at the gross level it is Vyakta. The word would also therefore have two applications.

The word Prakriti also refers to the 'personified will of the Supreme Being in the creation', and it therefore is synonymous with the powers of the Supreme Being personified as Mother Nature in whose womb the entire creation has revealed itself. It is deified forces of Nature and revealed as different renowned and powerful Goddesses.

The Prakriti represents the cosmic creative will of the creator that has revealed itself as the primary female aspect of creation which is known as 'Shakti', while its male aspect is known as the 'Viraat Purush'. The Shakti is the active ingredient or force that creates and regulates everything, while the primary entity or Being whose will this Shakti is implementing is called Brahm who remains passive.

According to the Purans, this Prakriti or Nature has been personified as different Goddesses, while Brahm has been known as Viraat Purush in the terminology of Vedanta or the Upanishads, and Vishnu in the Purans. The Shakti is the female aspect of Purush, and is considered as inseparable from him; in fact they are two halves of the same Brahm. In order to create, Brahm revealed himself in these two primary forces which revealed themselves as the cosmos or Nature. As the different inherent tendencies of a creature, the forces of creation came to be known as Sattva, Raj and Tam which determines and regulates the continuous cycle of creation, sustenance and conclusion. The Purush is the male aspect while his female counterpart is the Prakriti. Since a man resides in this world, he is surrounded by Nature which casts its shadow upon him. All the maverick tricks that Mother Nature knows create an impression upon a man. He is enthralled and so overwhelmed by the deception created by Nature that he forgets about the falsehoods of what he sees, as well as about the truthful nature of his own pure self. He is deluded by false impressions so much so that they appear to be true to him. Consequentially, he drifts along in the swift currents created by those delusions. He acquires the colours of Prakriti without realising the truth about its falsehood.

According to Sankhya Shastra, Prakriti is the original producer of the material world consisting of the three Gunas or fundamental qualities that are inherent in all the creatures and they decide the character and temperament of that creature depending upon the dominance of one quality over the other two. These three Gunas are—(i) 'Sata', or those which are auspicious and righteous and noble, (ii) 'Raja', or worldly qualities marked by such notions as having passions, desires, greed etc. and (iii) 'Tama', or those qualities that are 'dark' by nature, such as those that are categorised as sinful and pervert, leading to a creature's moral downfall.

The word Prakriti refers to the following—(a) Mother Nature and (b) the natural habits, temperaments and inclinations of a person. The Purush is the male aspect while his female counterpart is the Prakriti. Since a man resides in this world, he is surrounded

by Nature which casts its shadow upon him. All the maverick tricks that Mother Nature knows create an impression upon a man. He is enthralled and so overwhelmed by the deception created by Nature that he forgets about the falsehoods of what he sees, as well as about the truthful nature of his own pure self. He is deluded by false impressions so much so that they appear to be true to him. Consequentially, he drifts along in the swift currents created by those delusions. He acquires the colours of Prakriti without realising the truth about its falsehood.

The term has been described in the Niralambo-panishad of Shukla Yajur Veda, verse no. 6. The Paingalo Upanishad of Shukla Yajur Veda, in its Canto 1, verse no. 3 describes how Prakriti came into being and how its three basic characteristics of Sata, Raja and Tama Gunas represented by three primary colours of white, red and dark metamorphosed into the myriad character traits that would mark the creation and its inhabitant creatures when the creation would eventually come into being.

The Saraswati Rahasya Upanishad of the Krishna Yajur Veda, in its verse nos. 47-49, describe very succinctly and clearly the concept what Maya (the dynamic powers to creation delusions), Jiva (the individual creature; the living being), Ishwar (the supreme Lord God; the Supreme Being), Prakriti (Nature) and Jagat (the manifested world; creation).

The Shwetashwatar Upanishad of Krishna Yajur Veda, in its Canto 4, verse no. 10 describes the relationship between Prakriti, Maya and Gunas in a very succinct manner.

The Garbha Upanishad, in its paragraph no. 3 outlines the eight Prakritis or nature of a creature.

The *various Vikaars* or faults, imperfections, shortcomings, taints, blemishes and corruptions that mire the inherent character and nature of Prakriti or Nature at the macrocosmic level of creation have been enumerated in Shaarirako Upanishad of Krishna Yajur Veda, verse no. 17.]

४/३९. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्चोङ्कारः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśconkāraḥ bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/39 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे ओंकार (ॐ) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (३९)।

4/39. OM salutations (or salutations to the supreme Brahman)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahman (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahman) himself personified.

It is Lord Ram who has revealed himself as the 'OM or Omkar¹'. [OM is the monosyllabic word standing for Brahman. Everything that exists is said to be incorporated in this single word. It is the Tarak Mantra as well. Hence, this verse implies that OM refers to Lord Ram as much as it is meant to refer to Brahman, the cosmic Consciousness.

OM and the RAM are synonymous words—refer Ram Purva Tapini Upanishad, Canto 2-3; and Ram Uttar Tapini Upanishad, Canto 2, verse nos. 1-2; Canto 3, verse nos. 1-4 and the first half of verse no. 5.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/39).

[Note—¹OM—It is the ethereal Mantra dedicated to the supreme Brahm. It is the primary sound from which the rest of the creation evolved as it provided the basic energy needed to start the process of change in the cosmic ether by stirring the stagnant gel at the beginning of the process of creation. It is OM that is revealed in the form of all knowledge and their encrypted form as the Vedas and other scriptures. It is OM that has revealed in the form of the faculty of speech which helps not only in the dissemination of information but even enables the creature to express himself and let his desires be known. It is the Beej Mantra or the seed Mantra of Brahm and the word by which the supreme transcendental Brahm is known and identified. The three letters of OM, viz. A, U and M, are said to be representative of the three phases of creation—i.e. ‘A’ stands for the beginning of creation, ‘U’ for its development and expansion, and ‘M’ for its conclusion. The three letters of the name of Lord Ram—viz. R, A and M correspond to these three letters, and by extension to the three primary phases in creation as outlined above. The importance of OM in relation to Lord Ram has been explained in Canto 2, verse nos. 1-2; Canto 3, verse nos. 1-4 and the first half of verse no. 5 of this Ram Uttar Tapini Upanishad. Refer also to Ram Purva Tapini Upanishad, Canto 2-3.

Ancient sages conceptualized the abstract divinity known as Brahm in the form of a word OM and then proceeded to explain the entire concept of creation, its development and its conclusion by analyzing this single word. In the present context, this verse means that OM not only refers to the supreme transcendental Brahm but also to Lord Ram in his cosmic form as the Supreme Being.]

४/४०. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् याश्चतस्रोऽर्धमात्राः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaścatastro’rdhamātrāḥ bhūrbhuvah
svastasmai vai namo namaḥ // 4/40 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे चार अर्द्धमात्रा स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४०)।

4/40. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as the ‘four Ardha Maatraas’. [In other words, Lord Ram represents the four ‘Ardha Maatraas’. The Ardha Maatraas are the half-syllables used in Sanskrit language, and are placed above, below, before and after an alphabet to give it a proper sound. This helps the concerned alphabet to acquire a proper form and gives a meaning to the word of which the alphabet with its Ardha Maatraas is a constituent part. This personification of Sri Ram as Ardha Maatraas symbolises the fact that without him the creation loses its meaning, glory and existence even as a word loses its meaning and impact without the alphabets having proper Ardha Maatraas.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/40).

[Note—¹The *Ardha Maatraas*—In the context of OM, the Ardha Maatraa refers to a half-syllable placed at the end of the third letter ‘M’ of OM in the form of a ‘Halant’ or a mark of an oblique line placed below M. In the symbol of OM, it is represented by a horizontal ‘S’ sign placed to the right groove of the symbol which represents the long vowel sound of ‘Ooo’ in Sanskrit (like in *boot*). Normally, the letter ‘M’ of the word OM is to be hummed in a prolonged sound stretching into infinity. But since it is not done and the worshipper becomes silent, it is called ‘half Maatraa’ or half syllable. It is tantamount to conclusion of the word OM, and since OM is envisioned as representing the whole gamut of creation, this Ardha Maatraa is symbolic of conclusion of creation. That is why it is accompanied by the universal fire of destruction called the Samvartak Agni.

The Atharva-shikha Upanishad of the Atharva Veda tradition, in its Kandika 1 says that the Ardha Maatraa of OM represents the Moon God, the Mantras of the Atharva Veda, the Maruts (the Wind God), the Viraat Chanda and the Samvartak Agni. It is the fourth leg or Paad of Brahm and follows the third letter ‘M’ of OM.

The Tripadvibhuti Maha-Narayan Upanishad of the Atharva Veda, Canto 7, paragraph no. 68 says that Lord Vishnu represents the Ardha Maatraa.]

४/४१. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च परमपुरुषः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca paramapuruṣaḥ bhūrbhuvah
svastasmai vai namo namaḥ // 4/41 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे परमपुरुष स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४१)।

4/41. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who is a personification of the Supreme Being called the 'Param Purush'. [The word 'Param' means 'supreme and transcendental', while 'Purush' means a 'male'. Hence, the phrase 'Param Purush' refers to the supreme, transcendental macrocosmic form of the Male aspect of Nature; the supreme Lord of creation; the Viraat Purush in his most subtle and sublime cosmic form known as the Adi-Narayan or Maha-Vishnu that exists beyond the known world.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/41).

४/४२. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च महेश्वरः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca maheśvaraḥ bhūrbhuvāḥ svastasmai
vai namo namaḥ // 4/42 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे महेश्वर (भगवान् शिव) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४२)।

4/42. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as 'Maheshwar'—the great Lord or the great Ishwar. [The word 'Mahesh' usually refers to Lord Shiva as he is regarded as the most wise and enlightened God in creation. The fact that Lord Shiva—or Maheshwar—is none else but Lord Ram in his form is also affirmed in verse no. 4/5 and 4/43. The word also means that Lord Ram is the Lord of all the Gods.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/42).

४/४३. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यश्च महादेवः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān yaśca mahādevaḥ bhūrbhuvāḥ svastasmai vai
namo namaḥ // 4/43 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे महादेव (भगवान् शिव अथवा देवताओं में सर्वश्रेष्ठ) स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४३)।

4/43. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

It is Lord Ram who has revealed himself as 'Mahadev'—the great God. [The word 'Mahadev' is conventionally used for Lord Shiva as he is regarded as the senior most God amongst all the Gods because of his high degree of wisdom, erudition and enlightenment. Hence, this verse implies that it is Lord Ram himself who has manifested as Lord Shiva, the Lord known as Mahadev. Refer verse no. 4/5 and 4/42. The word also means that Lord Ram is the great God or Deva who is the senior most God amongst all the Gods.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/43).

४/४४. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् य ॐ नमो भगवते वासुदेवाय महाविष्णुः भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān ya om̐ namo bhagavate vāsudevāya mahāviṣṇuḥ bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/44 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे 'ॐ नमो भगवते वासुदेवाय' इस द्वादश अक्षर मंत्र से प्रणाम करने योग्य भगवान् विष्णु स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४४)।

4/44. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

Lord Ram is honoured and worshipped by the same twelve-lettered Mantra which is deemed fit and worthy to be used for honouring and worshipping the great Lord Maha-

Vishnu, the Supreme Being. This eclectic Mantra is ‘om namōḥ bhagavatē vāsudēvāya’. [This shows that Lord Ram and Lord Maha-Vishnu are the same divine entity. It is in accordance to the eclectic philosophy of Advaitya Vedanta or the principle of non-duality. Refer also to verse no. 4/5.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/44).

४/४५. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यः परमात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om yo ha vai śrīrāmacandraḥ sa bhagavān yaḥ paramātmā bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/45 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे परमात्मा हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४५)।

4/45. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra ‘OM’.

Indeed, he is ‘Bhagwan’ (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

Lord Ram is the ‘Parmatma’ or the supreme Atma or the supreme Lord God of creation. Refer also to verse no. 4/1-4, 4/7-8, 4/36.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/45).

४/४६. ॐ यो ह वै श्रीरामचन्द्रः स भगवान् यो विज्ञानात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om yo ha vai śrīrāmacandraḥ sa bhagavān yo vijñānātmā bhūrbhuvāḥ svastasmai vai namo namaḥ // 4/46 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे विज्ञानात्मा स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४६)।

4/46. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

Lord Ram is the 'Vigyan-Atma'—i.e. he is the personification of the pure Consciousness that is deemed to be all-knowing, enlightened, wise, omniscient, , sagacious and erudite. In other words, ignorance and delusions do not come within earshot of Lord Ram. This stanza might also be interpreted as to mean that Lord Ram is a personified form of Gyan (knowledge, wisdom and enlightenment) as well as Atma (pure consciousness and the 'true self' of all the living beings. Hence, Lord Ram is Truth personified as Gyan and Atma are truthful. Refer verse no. 4/6, 4/8, 4/21-22.]

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/46).

४/४७. ॐ यो ह वै श्रीरामचन्द्रः स भगवानद्वैतपरमानन्दआत्मा । यः सच्चिदानन्दाद्वैतैकचिदात्मा भूर्भुवः स्वस्तस्मै वै नमो नमः ।

om̐ yo ha vai śrīrāmacandraḥ sa bhagavān dādvaitaparmānandātmā /

yaḥ saccidānandādvaitaikacidātmā bhūrbhuvaḥ svastasmai vai namo namaḥ // 4/47 //

ॐ जो जगत प्रसिद्ध श्रीरामचन्द्र हैं वे निश्चय ही भगवान् हैं। वे सच्चिदानन्द, अद्वैत परमानन्दआत्मा स्वरूप हैं। जो सर्वोत्कृष्ट ब्रह्म तथा भू, भुवः, स्वः — यह तीनों लोक हैं वह सब भी वो ही हैं। उन श्रीरामचन्द्रजी को निश्चय ही मेरा बारम्बार नमस्कार है (४७)।

4/47. OM salutations (or salutations to the supreme Brahm)! The most divine Lord Sri Ramchandra is none but the supreme transcendental Brahm (or the Supreme Being) who is addressed by the ethereal Mantra 'OM'.

Indeed, he is 'Bhagwan' (the Lord God, the Supreme Being, the supreme transcendental Brahm) himself personified.

Lord Ram is non-dual, i.e. he is one and indivisible (adādvaita). He is the supreme Atma that is an embodiment of eternal bliss, beatitude and felicity (parmānandātmā).

Lord Ram is the eternal, non-dual Atma that is a personification of the virtues of 'Sat, Chit and Anand'—i.e. he is truthfulness, consciousness and blissfulness personified (saccidānandādvaitaikacidātmā).

The three Lokas called Bhu, Bhuvaha and Swaha are nothing but the same divine Lord revealed in those forms.

I most reverentially and repeatedly bow before such a great and divine Lord known as Sri Ramchandra (4/47).

५. इति तान्ब्रह्माब्रवीत । सप्तचत्वारिंशन्मन्त्रैर्नित्यं देवं स्तुवध्वम् । ततो देवः प्रीतो भवति । स्वात्मानं दर्शयति । तस्माद्य एतैर्मन्त्रैर्नित्यं देवं स्तौति स देवं पश्यति । सोऽमृतत्वं च गच्छतिती महोपनिषत् ॥५॥

इति पञ्चम कण्डिका समाप्तः ॥

ityē tānbrahmābravīta / saptacatvāriṃśanmantrairnityaṃ devaṃ stuvadhvam /
stato devaḥ prīto bhavati / svātmānaṃ darśayati /
tasmādy etairmantrairnityaṃ devaṃ stauti sa devaṃ paśyati /
so'mṛtatvaṃ gacchatīti, so'mṛtatvaṃ gacchatīti // 3 //

iti pañcham kaṇḍikā sampāta

जो ब्रह्मवेत्ता इन ४७ मंत्रों के अनुसार प्रतिदिन श्रीराम की उपासना करता है, स्तवन करता है उस पर वे प्रसन्न होते हैं। वह भगवान् का प्रत्यक्ष दर्शन करता है। वह अमृत तत्त्व को प्राप्त होता है। वह मुक्त होकर परमात्मा को प्राप्त होते हैं (३)।

श्रीरामोत्तरतापिनीयोपनिषद् का पञ्चम सर्ग समाप्त हुआ।

5. The erudite, sagacious, wise and enlightened person, who is deeply steeped and expert in the knowledge of Brahm and repeats these forty-seven divine and holy Mantras of Lord Ram daily, with due sincerity, consistency and devotion, in order to adore, worship and honour Lord Ram, is able to please the Lord very much and endear him.

The Lord gives such a person his divine vision; the worshipper is able to establish a direct connect with the Supreme Being, and is enabled to become self-realised inasmuch as he is able to see his true and real form (as the pure conscious Atma which is a synonym of Ram also).

A wise and enlightened person who worships the Lord daily in the way outlined herein above is forsooth able to have a divine vision of the Lord.

Such an exalted and fortunate person is able to taste the essence of eternity (blissfulness and beatitude) which is like divine nectar known as Amrit (or the elixir of eternal life).

In other words, such a wise, enlightened and self-realised and Brahm-realised person is able to obtain supreme, absolute and eternal bliss, happiness, beatitude and felicity for himself that accompanies spiritual evolvment. As a bonus, he gets liberation and deliverance from this world, and ensures emancipation and salvation for his soul. Such persons obtain oneness with the supreme Lord by merging their Atma with the supreme Atma of creation (5).

Thus ends Canto 5 of Ram Uttar Tapini Upanishad.

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अध्याय—२, सर्ग—६

Chapter-2/Canto-6

[This Canto outlines the divine spiritual glories of the great ‘Tarak Mantra’ of Lord Ram which is the six letter Mantra ‘Rām Rāmāya Namaḥ’, as well as of this Upanishad. It enumerates the great benefits awarded to those who diligently study and implement its teachings.]

अथ हैनं भारद्वाजो याज्ञवल्क्यमुपसमेत्योवाच श्रीराममन्त्राराजस्य माहात्म्यमनुब्रूहीति। स होवाच याज्ञवल्क्यः। स्वप्रकाशः परंज्योतिः स्वानुभूत्यैकचिन्मयः। तदेव रामचन्द्रस्य मनो राघवक्षरः स्मृतः॥ १॥

atha hainaṃ bhāradvājo yājñavalkyamupasametyovāca
śrīrāmamantrarājasya māhātmyamanubrūhīti / sa hovāca yājñavalkyaḥ /
svaprakāśaḥ paramjyotiḥ svānubhūtyaikacinmayah /
tadeva rāmacandrasya mano rādyakṣaraḥ smṛtaḥ // 1//

1- इसके बाद फिर भारद्वाज ने याज्ञवल्क्य से कहा ‘कृपया राम मन्त्र राज का माहात्म्य मुझे बताएं।’ याज्ञवल्क्य ने उत्तर दिया— ‘जो स्वयं प्रकाशमय है, परं ज्योति स्वरूप है, स्वयंमुं है, प्रत्यक्ष रूप से चिन्मय रूप है— वही मानो की राम का मन्त्र राज है।’ (१)

1. After the above discourse, sage Bharadvaj approached sage Yagyawalkya once again and requested—‘Oh Lord! Please be kind to enumerate for me the importance, the significance, the great glories and the divine powers of the magnificent Mantra of Lord Ram that is honoured as the ‘Mantra-Raj’ because it is like a King amongst all the Mantras.’

Yagyawalkya replied—‘The Supreme Being who is self-illuminated, who is most brilliant, radiant and splendorous, who can be known by personal experience and not by teaching or hearing, and who is the unique, the most magnificent, the cosmic and ubiquitous Consciousness personified—he is regarded as being represented by the divine and holy Mantra of Lord Ram. [In other words, since Lord Ram is a personified form of the Supreme Being, the Lord’s divine Mantra is also the Mantra of the Supreme Being. This Mantra incorporates all the mystical powers and divinity possessed by the Lord himself; it represents the Lord.] (1).

[Note—The monosyllabic Mantra Raam/Raan(g) is equivalent to the word OM that is universally used in all the hymns and refers to the supreme Brahm. The six letter Mantra that is cited in this verse is ‘Raam/Raan(g) Raamaaye Namaha’—(रं रामाय नमः). Raam/Raan(g) + Raa + Maa + Ye + Na + Maha = 6. Refer Tripadvibhut Maha Narayan Upanishad, Canto 7, paragraph no. 22; Ram Rashaya Upanishad, Canto 2, verse no. 16; Ram Uttar Tapini Upanishad, Canto 2, verse no. 1.]

अखण्डैकरसानन्दस्तारकब्रह्मवाचकः। रामायेति सुविज्ञेयः सत्यानन्दचिदात्मकः॥ २॥

akhaṇḍaikaarasānandastārakabrahmavācakaḥ /
rāmāyeti suvijñeyaḥ satyānandacidātmakaḥ // 2//

2- वह ब्रह्म का वाचक है— जो अखण्ड, आनन्द, विस्तार वाला है। जो अच्छे विद्वान् होते हैं वो इसी राम के मंत्र को जानते—पहचानते हैं। वो सत्य, आनन्द, चिदात्मक स्वरूप है। (२)

2. This Mantra is a representative of the supreme transcendental divinity known as the ‘Brahm’ who is ‘Akhand’ (i.e. steady, constant, indivisible and immutable), an embodiment of ‘Anand’ (bliss, happiness, joys, beatitude and felicity), and ‘Vistaarak’ (all-pervading, all-encompassing, immanent and spreading as far as this creation expands).

Those who are wise, erudite, sagacious, knowledgeable and enlightened realise or recognize only this Mantra as being a representative of the supreme transcendental Brahm who is a personified form of the virtues of ‘Sat-Chit-Anand’—i.e. Brahm is an image of Truth, Consciousness, and Bliss (2).

नमःपदं सुविज्ञेयं पूर्णानन्दैककारणम्। सदा नमन्ति हृदये सर्वे देवा मुमुक्षवः॥ ३॥ इति॥

namaḥpadaṁ suvijñeyaṁ pūrṇānandaikakāraṇam /
sadā namanti hr̥daye sarve devā mumukṣavaḥ // 3// iti //

3- ग्यानि लोग इस को नमन—वन्दन करते हैं। वे इसे पूर्ण आनन्द का कारण मानते हैं। वे सदा हृदय में इसे नमन करते हैं और मोक्ष का कारण जानते हैं। (३)

3. Hence, those who are wise, erudite, Brahm-realised and enlightened understand that this Mantra is a provider of complete and eternal Anand; it is an image of the virtues of Anand. [That is, this Mantra of Lord Ram gives its worshipper the full benefit of spiritual bliss, happiness, beatitude and felicity.]

Therefore, they always and constantly bow to it in their hearts—i.e. they show great respect to it and focus their mind and sub-conscious constantly on it; they meditate

and contemplate on it. They know that Moksha (final liberation and deliverance of the soul) can be obtained with it; it is the giver or provider of Moksha.

All the Gods and wise men as well as those who seek Moksha (emancipation and salvation) constantly remember this exalted Lord and mentally bow before the Lord by using this Mantra as it helps to provide them with their goal of attaining Moksha (3)

[Note—In other words, when the spiritual aspirant worships the entity referred to in this Mantra, he is overwhelmed by the fact that it is a source of completeness and undiluted bliss. The devotee of Lord Ram adores and worships the Lord as the supreme transcendental Brahm personified, as the cosmic Consciousness personified, as Bliss personified, and as the Truth personified. This Mantra is therefore called the Tarak Mantra as it provides true liberation to the aspirant from all the fetters that had been dragging him down and had pinned him to the world of spiritual miseries and torments.]

य एवं मन्त्राराजं श्रीरामचन्द्रषडक्षरं नित्यमधीते। सोऽग्निपूतो भवति। स वायुपूतो भवति। स आदित्यपूतो भवति। स सोमपूतो भवति। स ब्रह्मपूतो भवति। स विष्णुपूतो भवति। स रुद्रपूतो भवति। सर्वैर्देवैर्ज्ञातो भवति। सर्वक्रतुभिरिष्टवान्भवति। तेनेतिहासपुराणानां रुद्राणां शतसहस्राणि जप्तानि सफलानि भवन्ति। श्रीरामचन्द्रमनुस्मरणेन गायत्र्याः शतसहस्राणि जप्तानि फलानि भवन्ति। प्रणवानामयुतकोटिजपा भवन्ति। दश पूर्वान्दिशोत्तरान्पुनाति। स पंक्तिपावनो भवति। स महान्भवति। सोऽमृतत्वं च गच्छति॥ अत्रैते श्लोका भवन्ति। गाणपत्येषु शैवेषु शाक्तसौरैष्वभीष्टदः। वैष्णवेष्वपि सर्वेषु राममन्त्रः फलाधिकः॥ ४॥

ya evaṃ mantrarājaṃ śrīrāmacandraṣaḍakṣaraṃ nityamadhīte /
so'gnipūto bhavati / sa vāyupūto bhavati / sa ādityapūto bhavati /
sa somapūto bhavati / sa brahmapūto bhavati / sa viṣṇupūto bhavati /
sa rudrapūto bhavati / sarvairdevairjñāto bhavati / sarvakratubhīṣṭavānabhavati /
tenetihāsapurāṇānāṃ rudrāṇāṃ śatasahasrāṇi japtāni phalāni bhavanti /
śrīrāmacandramanusmaraṇena gāyatryaḥ śatasahasrāṇi japtāni phalāni
bhavanti / praṇavānāmayutakoṭijapā bhavanti / daśa pūrvāndaśottarānpunāti /
sa paṅktipāvano bhavati / sa mahānabhavati / so'mṛtatvaṃ ca gacchati //
atraite ślokā bhavanti /
gāṇapatyeṣu śaiveṣu śāktasaureṣvabhīṣṭadaḥ /
vaiṣṇaveṣvapi sarveṣu rāmamantraḥ phalādhikaḥ // 4//

4- इसलिए वे नित्य श्रीराम का ६ अक्षरों का मन्त्रराज जपते हैं, उसका ध्यान करते हैं। यह अग्नि स्वरूप है; यह वायु स्वरूप है; यह आदित्य (सूर्य) स्वरूप है; यह सोम (चन्द्रमा) स्वरूप है; यह ब्रह्म स्वरूप है; यह विष्णु स्वरूप है; यह रुद्र स्वरूप है; यह सर्व देव स्वरूप है एवं सब देवों को ज्ञात है। यह सभी ऋतुओं को फल (गुण) देने वाला है। जो सारे इतिहास पुराण, रुद्र सहस्र नाम जप इत्यादि

हैं। इससे सफल होते हैं (अथवा— सब इतिहास पुराणों में बताया है कि राम मन्त्र राज के जप से रूद्र सहस्र नाम जाप का फल मिलता है और वही भी सफल होता है।)

श्रीराम मन्त्र राज का फल हजारों गायत्री मन्त्रों के समान फल देने वाला मनुष्य लोग पाते हैं। करोड़ों ओम 'मन्त्रों के जाप के समान फल देने वाला होता है। यह दशों (इन्द्रियों) एवं उसके बाद एवं पहले सबको पूर्ण सुख देने वाला है। यह मन्त्र राज एक पंक्ति के रूप में है। गणेश एवं उनके गण (सेवक), शिव एवं साक्त (शक्ति) सबकी पूजा के समान अभिष्ट फल देने वाला है। विष्णु एवं वैष्णवों के सब मन्त्रों से अधिक फल देने वाला है। (४)

4. That is why those spiritual aspirants who are self-realised, wise and erudite do regular (daily) Japa (repetition) and Dhyan (contemplation and meditation) with this 6-letter holy Mantra of Lord Ram.

Verily, this Mantra is an embodiment of (i.e. it possesses the magnificent virtues and esoteric mystical powers that are possessed by) the Fire God (Agni), the Wind God (Vayu), Aditya (the Sun God), Soma (the Moon God), Brahma (the creator), Vishnu (the sustainer), Rudra (Lord Shiva, the concluder), and all other Gods combined.

This fact is known to all the Gods.

This Mantra alone grants all the rewards or fruits that are provided in the physical world by the many seasons. [The life on earth is kept healthy and prosperous by the benevolence of the seasons and their patron deities. If even one season is bad, life in general suffers. Thus, Lord Ram's holy Mantra bestows upon its worshipper all the benefits that he expects in this life, not only spiritual benefits such as peace, bliss and deliverance but also temporal rewards such as happiness, prosperity, fulfillment of wishes, acclaim, powers, authority and sway.]

Reading and study of all the scriptures such as the Purans and Itihas (ancient religious historical and mythological Hindu scriptures), as well as doing Japa of Lord Shiva's thousand names known as 'Rudra Sahastra-naam' bear fruit as a blessing of this Mantra. [In other words, if this Mantra is invoked while one undertakes the study of the scriptures or doing Japa of Rudra Sashatra-naam, then the person is assured of success in them.]

{This last stanza can be interpreted differently as follows—"All the scriptures such as the Purans and the Itihas have unanimously proclaimed that this holy Mantra of Lord Ram, when invoked, helps in the successful completion of Lord Shiva's Mantra known as Rudra Sahastra-naam."}

This single Mantra of Lord Ram grants (spiritual as well as temporal) rewards that are equivalent to doing Japa with a thousand Gayatri Mantra. It grants rewards that are equivalent to millions of OM Mantra.

It grants happiness to all the ten-and-one (eleven) organs—the internal as well as the external organs—of the worshipper's body. [That is, the entire being of the worshipper finds bliss and happiness by doing Japa with this Mantra of Lord Ram. The 11 organs are the following—(i) five external organs of perception such as the eye, ears, nose, tongue and skin, and their subtle functions of perception such as seeing, hearing, smelling, tasting and touching respectively; (ii) five external organs of action such as hand, leg, mouth, genitals and excretory, and their subtle functions of action such as receiving, going, talking and eating/drinking, enjoyment and excretion of waste respectively, and (iii) the last one, the eleventh one, is the mind and its intelligence.]

This 'Mantra Raaj' ('king of Mantras') of Lord Ram is in the form of a single phrase or stanza, and is holy, divine, pure and sanctified (pañktipāvano)*.

[*This Mantra is: 'Raam Raamaaya Namaha'. This particular stanza can be interpreted in another way also: "This Mantra Raaj of Lord Ram is the most holy, divine and pure, and it occupies an honourable place amongst all the excellent Mantras of this nature. In fact, it is so exalted that it purifies all the Mantras that are its peer."]

This single Mantra is able to grant rewards that come by worshipping Lord Ganesh along with all his attendants or followers, as well as Lord Shiva and his divine Shakti.

This Mantra of Lord Ram gives greater and more profound rewards as compared to the Mantras of Lord Vishnu and all other Mantras of his various incarnations that the Vaishnavs (worshippers of Vishnu) use for invocation purpose. (4)

गणपत्यादिमन्त्रेषु कोटिकोटिगुणाधिकः। मन्त्रस्तेष्वप्यनायासफलदोऽयं षडक्षरः॥ ५॥

gāṇapatyādi mantreṣu koṭīkoṭīguṇādhikah /

mantrasteṣvapyanāyāsaphalado'yaṃ ṣaḍakṣarah // 5//

5- यह राम मन्त्र राज गणपति (गणेश) के करोड़ों मन्त्रों से अधिक गुण वाला है। यही ६ अक्षरों का मन्त्र पायस फल में रहता है। (५)

5. The divine Mantra of Lord Ram has thousands and thousands of times more glories, majesty, magnificence, divine powers and spiritual values than the Mantras dedicated to Lord Ganesh¹.

The six-lettered Mantra of Lord Ram (as described in verse nos. 1-3) is the essence of Amrit, the nectar or elixir of life, eternity, peace, contentedness, bliss, felicity and beatitude (5).

[Note—¹Lord Ganesh is also known as Shadaanan and Vinayak, the son of Lord Shiva and Parvati. He is said to be the wisest and most honoured of the Hindu Gods and is always worshipped in the beginning of any endeavour or enterprise, whether it pertains to the mundane worldly affairs or to the spiritual realm. This is done to invoke his blessings which preempt any evil forces from throwing a spanner in the wheel of the successful completion of the exercise.

He is also known as 'Ganpati' as he is the chief amongst the Gods as well as amongst the attendants of Lord Shiva.

The great metaphysical truths about Brahm have been taught by Lord Shiva to Ganesh elaborately in Cantos 1-4 of Tejobindu Upanishad of Krishna Yajur Veda tradition.]

षडक्षरोऽयं मन्त्रः स्यात्सर्वाघौघनिवारणः। मन्त्रराज इति प्रोक्तः सर्वेषामुत्तमोत्तमः॥ ६॥

ṣaḍakṣaro'yaṃ mantrah syātsarvāghaughanivāraṇah /

mantrarāja iti proktaḥ sarveṣāmuttamottamaḥ // 6//

6- यही ६ अक्षरों का मन्त्र सभी औसधियों में रहता है जो उनको रोग नाशक गुण प्रदान करता है। इसे महा मन्त्र कहते हैं जो सब मन्त्रों में उत्तम है, महान है। (६)

6. This six-lettered Mantra of Lord Ram is like the infallible multi-purpose herbal medicine that provides a sure cure for all spiritual ailments that afflict the living beings.

It is honoured by the title of 'Mantra-Raj', literally the 'King of Mantras' as it is the best amongst all the Mantras dedicated to all the Gods; it is superior to them all combined (6).

कृतं दिने यद्दुरितं पक्षमासर्तुवर्षजम्। सर्वं दहति निःशेषं तूलराशिमिवानलः॥ ७॥

kṛtaṁ dine yadduritaṁ pakṣamāsertuvarṣajam /
sarvaṁ dahati niḥśeṣaṁ tūlarāśimivānalaḥ // 7//

7- यह मन्त्र सब जगह व्याप्त रहता है— सभी दिन, व्याहृति, पक्ष—मास, वर्ष, ऋतु, अग्नि, राशि एवं अनल (आकाश) में रहता है। (७)

7. This Mantra pervades the entire creation represented by the Vyahritis. [These are the primary words pronounced by the creator at the time of creation. They are Bhu, Bhuvaha, Swaha and Janaha—representing the earth, the sky, the nether world and the heaven.]

It can be invoked at all times; it can be used for doing Japa and honouring the Lord at all times—i.e. in all the days, all the months, all the seasons, and all the year round.

It is present in the fire, the sky and the stars. It is so powerful and potent that it can burn anything like the fire. [In other words, the Mantra of Lord Ram is as powerful and purifying as the blazing fire which burns all impurities of anything put in it, or even if they come in its contact. Therefore, the Mantra eliminates all the worldly impurities, taints and corruptions that tarnish the Atma of the spiritual aspirant, thereby cleaning his soul and bringing out the natural shine in it. It transforms an ordinary man into a divine and holy being who is mystically empowered and spiritually elevated. It turns a new leaf in his life—i.e. it helps him to overcome all his worldly miseries and misfortunes, it helps him to find rest and tranquility, it helps him to turn his life from one big forest of pains and torments into a garden of bliss and happiness. It burns all the fetters that tie down the creature to this body and the world of delusions and ignorance, thereby setting his soul free and allowing it to fly off to its freedom. It provides the aspirant Mukti and Moksha—i.e. it gives him liberation, deliverance, emancipation and salvation.]

It negates or offsets the negative affects that the astrological sign of 'Tulaa-Raashi' has upon the well-being of the aspirant. [The Tulaa-Raashi is the Libra sign of the zodiac. When any of nine planets enters this zodiac sign, they mean bad for a

person's overall well-being. Hence, in the present context it means that Lord Ram's holy Mantra is so powerful that it can easily counter the malignant affects of the Tulaa-Raashi.] (7).

ब्रह्महत्यासहस्राणि ज्ञानाज्ञानकृतानि च। स्वर्णस्तेयसुरापानगुरुतल्पायुतानि च॥ ८॥
कोटिकोटिसहस्राणि उपपातकजान्यपि। सर्वाण्यपि प्रणश्यन्ति राममन्त्रानुकीर्तनात्॥ ९॥

brahmahatyāsahasrāṇi jñānājñānakṛtāni ca /
svarṇasteyasurāpānagurutalpāyutāni ca // 8//
koṭikoṭisahasrāṇi upapātakajānyapi /
sarvāṇyapi praṇaśyanti rāmamantrānukīrtanāt // 9//

8- यह ब्रह्म हत्या, गुरु अपमान, स्वर्ण चोरि, मदिरा पान, अल्प आयु वालों वालों की हत्या, अधर्म—(८)

9- एवं इस तरीके के करोड़ों हजारों पापों को नष्ट कराने वाला होता है। इसलिए सभी लोगों की इस पवित्र बनाने वाले राम मन्त्र का कीर्तन करना चाहिए। (९)

8-9. Such horrible sins as killing of a thousand Brahmins, being ungrateful to a person who has given knowledge and wisdom (such as one's Guru—i.e. teacher and moral preceptor), theft of gold (or any kind of theft), drinking wine (or getting addicted to intoxicating things which results in one losing his mental control and become indulgent and deluded), being lustful towards a Guru's young wife, killing infants and other people of immature age [8], and other such numerous horrible sins and misdeeds, whether big or small, are nullified by this Mantra of Lord Ram¹. [In other words, the divine and holy Mantra of Lord Ram is powerful enough to protect the spiritual aspirant from the horrific consequence of sins—both of omissions as well as of commissions.]

Hence, one should do Kirtan (loud singing) with the Mantra of Lord Ram which has such magnificent virtue as being able to eliminate all the sins and their evil affects as well as completely purify the practitioner or worshipper [9]. (8-9).

[Note—¹In this context, please refer to note of verse no. 3, Canto 1 of this Upanishad which explains the hidden meaning of this blanket pardon given to those who worship Lord Ram and uses the Mantra for doing Japa.]

भूतप्रेतपिशाचाद्याः कूष्माण्डब्रह्मराक्षसाः। दूरादेव प्रधावन्ति राममन्त्रप्रभावतः॥ १०॥

bhūtapretapiśācādyāḥ kūṣmāṇḍabrahmarākṣasāḥ /
dūrādeva pradhāvanti rāmamantraprabhāvataḥ // 10//

10- जो राम मन्त्र के प्रभाव को जानते हैं उनसे भूत, प्रेत, पिशाच, कुष्मांड, ब्रह्म—राक्षस आदि कु—देवता दूर रहते हैं। (१०)

10. Even the ghosts, evil spirits, demons, fiends, devils, ogres, hobgoblins, or Brahm-rakshas (Brahmin who becomes a demon upon death because of their sins and misdeeds)—verily, they too accept the divine powers of Lord Ram's majestic Mantra and submit before it. These evil spirits keep a safe distance from a person who invokes Lord Ram's holy Mantra and is protected by it. A person who uses the Lord's Mantra has nothing to fear from these evil entities; they cannot harm him in any way. [In other words, even such powerful but evil and malignant forces of creation as represented by these entities can be overcome by the positive effects of the powerful Mantra of Lord Ram.] (10).

ऐहलौकिकमैश्वर्यं स्वर्गाद्यं पारलौकिकम्। कैवल्यं भगवत्त्वं च मन्त्रोऽयं साधयिष्यति॥ ११॥

aihalaukikamāiśvaryaṃ svargādyam pāralaukikam /
kaivalyaṃ bhagavattvaṃ ca mantrō'yaṃ sādhayiṣyati // 11//

11- यह मन्त्र जगत में ऐश्वर्य, परलौकिक जगत में स्वर्ग, मोक्ष, कैवल्य पद आदि दिलाने वाला है। इसकी साधना करनी चाहिए। (११)

11. This Mantra of Lord Ram can bestow upon its worshippers the benefit of obtaining all possible worldly 'Aishwarya' (majesty, glory, magnificence, fame, name, power, authority, potentials, sway and influence over others) while they live in this world, and helps them to obtain the highest stature in the heaven upon death.

It blesses them with the greatest of spiritual boons in the form of obtaining access to the Supreme Being or Brahm. This is called 'Kaivalya Pad'—i.e. the most exalted stature which is one of its own kind, and is without parallel. [This is called Kaivalya Mukti whereby the individual Atma of the spiritual aspirant merges with the supreme Brahm to become one with the latter. When this comes to happen, the creature finds permanent freedom from the cycle of birth and death in this gross world which is ensnaring by its inherent nature.]

Therefore one is advised to meditate upon this Mantra, and strive to empower oneself with its stupendous powers as well as invoke its protection (11).

ग्राम्यारण्यपशुघ्नत्वं संचितं दुरितं च यत्। मद्यपानेन यत्पापं तदप्याशु विनाशयेत्॥ १२॥

grāmyāraṇyapaśuḡhnatvaṃ saṃcitaṃ durutaṃ ca yat /
madyapānena yatpāpaṃ tadapyāśu vināśayet // 12//

12- यह मन्त्र ग्राम, वन के पशु एवं अन्य हिंसक तत्वों के प्रभाव (परेशानी) में रक्षा करता है। यह शराब पीना और अनेक तरह के पापों को नष्ट करने वाला होता है। (१२)

12. This Mantra of Lord Ram affords protection from all sorts of cruel and inimical elements that might be a cause of pain, miseries and torments to the worshipper, whether they be in the village (where he lives, in the form of his enemies and those who are jealous of him, keep ill-will for him, are malicious towards him and hate him), or in the forest (in the form of wild animals), and all types of other inimical elements that are cruel and malevolent towards him.

The Mantra also eliminates the sin of drinking wine and the horrendous (toxic) effects of imbibing other intoxicating things (12).

अभक्ष्यभक्षणोत्पन्नं मिथ्याज्ञानसमुद्भवम्। सर्वं विलीयते राममन्त्रस्यास्यैव कीर्तनात् ॥ १३ ॥

abhakṣyabhakḥakṣaṇotpannaṁ mithyājñānasamudbhavam /
sarvaṁ vilīyate rāmanantrasyaśyaiva kīrtanāt // 13//

13- यह अखाद्य पदार्थ (जो चीजें खाने लायक न हों) से पैदा होने वाले विकारों को नाश करता है। यह झूठ बोलना वाले पाप से रक्षा करता है। इस महा मन्त्र का कीर्तन करना चाहिए। (१३)

13. This Mantra of Lord Ram affords protection against the bad effects of eating things not worthy of eating (refer verse no. 17), and learning or being aware of something that is not worthy of being learnt or being aware of.

All the horrible consequences of such things can be negated or offset by doing Kirtan (audible recitation) of Lord Ram's Mantra (13).

[Note—The edicts and proclamations of the Upanishad should be understood in the correct context and with proper wisdom. When it says that Lord Ram's Mantra gives protection against the bad affects of eating things not eatable it does not mean that one should eat poison and test the veracity of this statement—for he would not survive to discount it. The idea is that should one happen to eat some kind of food that is not obtained by rightful means by mistake or negligence, or because one was not aware of its origin or because he had to eat it in order to survive, then he can atone for his sin by taking the recourse of this Mantra of Lord Ram. It shows that the man is sincerely regretful for what he had to eat or had eaten it by mistake, and now wishes to atone for his sin.

Similarly, if one happens to become aware of something that is not the righteous thing to be known or learnt or be aware of, such as how to steal or kill or the art of cheating others, then one can be protected from their inherent negative effects on one's Atam if he turns his mind away from this knowledge by endeavouring to forget about it, and instead focuses it on the positive aspects of life and the holiness of his own self by remembering the divine Mantra of Lord Ram. The reading of the Upanishad would have already made him enlightened about the fact that his 'true self', i.e. his Atma which is pure consciousness, is none but the supreme Lord Ram or Brahm personified himself. The use of the holy Mantra of Lord Ram serves to remind him of his basic divine and holy nature and heritage. Any conscientious man who is aware of his responsibilities and

standing in society would obviously not do anything to demean and demote himself and become a subject of censor and ignominy.

The positive energy and vibrations generated by doing Japa or Kirtan with this Mantra would wash off or peel off the tainted coat of negative energy and negative vibrations that surrounds the Atma by a person's actions or deeds done out of ignorance or due to influences of various delusions.

The basic difference between Japa and Kirtan is that while the former is done silently the latter is done aloud. The Kirtan generates vibrations of positive energy that radiate out in all the directions by the means of the sound waves that travel in all the directions from the place where the loud chanting or singing of the Lord's holy name is being done. While Japa benefits only one single individual, Kirtan benefits a large number of people and helps to charge the environment with positive vibrations. In some aspects Kirtan is an easier method for focusing one's energy on the divine Brahm as it involves the faculty of speech and even the organs of the body because it involves loud chanting and singing which involves the mouth and the faculty of speech, along with clapping of the hands and sometimes dancing in ecstasy. During Japa it might be hard to focus one's mind on one object of worship because the mind has a natural tendency to be restless and wander about, and this tendency is taken care of during Kirtan as now loud singing or chanting as well as clapping of the hands and oftentimes dancing is undertaken, and this helps the mind to be more active and feeds its tendency to be restless. Hence, Kirtan is a less difficult way of focusing the mind on the Lord than doing silent Japa.]

श्रोत्रियस्वर्णहरणाद्यच्च पापमुपस्थितम्। रत्नादेश्चापहारेण तदप्याशु विनाशयेत्॥ १४॥

śrotriyasvarṇaharaṇādyacca pāpamupasthitam /
ratnādeścāpahāreṇa tadapyāśu vināśayet // 14//

14- जो श्रोत्रीय ब्राह्मण हो वो भी सोना चुराना, निकृष्ट पाप में संलग्न हों, रत्न आदि चुराने वाला हो— वह भी इस महा मन्त्र से शुद्धि पा कर अपनी अशुद्धता को नाश कर देता है। (१४)

14. The horrible consequences that a Srotriya Brahmin who indulges in such ignoble deeds as stealthily stealing gold or gems (or for that matter any other asset) belonging to someone else should suffer, are eliminated or prevented by the virtue of the great purifying and neutralizing effects of the Mantra of Lord Ram. He is able to overcome the ill-effects of such horrible sins and attain purification by the virtue of the astounding redeeming effects of the holy Mantra of Lord Ram.

[That is, should an exalted person of the high stature of a Brahmin who has studied the Vedas (Srotriya Brahmin) commit some grave sin as stealing something, he can be exonerated of the sin if he decides to repent and take the spiritual recourse of surrendering before the supreme Lord and repeats his divine Mantra to purify his inner-self. But again, as in all the previous cases of sins being forgiven, the regret must be sincere, and the desire to repent and relent most honest, in order to benefit from this pardoning clause prescribed in the Upanishad. Frankly, this would involve accepting one's guilt and returning the gold or the gem to the rightful owner if it is at all possible. If that would mean punishment of some kind, then it has to be accepted. The provision of

granting a pardon as prescribed in this Upanishad should not be taken as a blanket license for committing theft and evil deeds, for that is not at all the intention. The pardoning is given as a caveat that the sin is never repeated under any circumstance in the future, that one is sincerely repentant and needs an avenue for redemption, and if it is at all possible then all attempts must be made to compensate the offended party to the best of one's ability.] (14).

ब्राह्मणं क्षत्रियं वैश्यं शूद्रं हत्वा च किल्बिषम्। संचिनोति नरो मोहाद्यद्यत्तदपि नाशयेत्॥ १५॥

bṛāhmaṇaṃ kṣatriyaṃ vaiśyaṃ śūdraṃ hatvā ca kilbiṣam /
saṃcinoti naro mohādyadyattadapi nāśayet // 15//

15- यह मन्त्र ब्राह्मण, क्षत्री, वैश्य, शूद्र एवं इनसे भी छोटे प्राणियों की हत्या करने वाले मनुष्य, और जो मोह—माया में डूबे हुए हैं वैसे मनुष्यों की भी रक्षा करता है एवं उनकी अशुद्धता को दूर करता है। (१५)

15. The grave sin of killing (or harming in anyway) anyone, such as a Brahmin, a Kshatriya, a Vaishya or a Shudra (who form the four basic classes of Hindu society), and even those who are further down in the hierarchy of creation (such as the animals and other organisms lower down in the ladder of evolution—i.e. any living being for that matter), is pardoned or the evil consequences of such horrific sin remitted if one takes the spiritual recourse of Lord Ram's holy Mantra and surrenders before the supreme Lord.

Similarly, all the grave consequences that accrue due to a man's indulgences in worldly 'Moha' and 'Maya' (worldly delusions leading to numerous attachments, affections, longings, desires etc. for material sense objects and their comforts and pleasures; to be subservient to the gross body and its desire for self gratification) are also dispensed with as a result of the grace of the powerful, mystically empowered, divine and holy Mantra of Lord Ram (15).

गत्वापि मातरं मोहादगम्याश्चैव योषितः। उपास्यानेन मन्त्रेण रामस्तदपि नाशयेत्॥ १६॥

gatvāpi mātaraṃ mohādagamyāścaiva yoṣitaḥ /
upāsyānena mantreṇa rāmastadapi nāśayet // 16//

16- जो मोह बस माता के साथ गलत कार्य करते हैं उन उपासकों की भी यह राम मन्त्र अशुद्धता को नाश करता है। (१६)

16. Those who are sincere devotees of Lord Ram and worship the Lord through his divine and holy Mantras (i.e. the six-letter Mantra as mentioned in verse nos. 1-3) are able to

overcome the evil effects of such horrendous crime as being lustful towards one's own mother (16).

महापातकपापिष्टसङ्गत्या संचितं च यत्। नाशयेत्तत्कथालापशयनासनभोजनैः॥ १७॥

mahāpātakapāpiṣṭhasaṅgatyā saṁcitaṁ ca yat /
nāśayettatkathālāpaśayanāsanabhojanaiḥ // 17//

17- यह महा पापी की संगत, गलत भोजन, गलत संगत, गलत शयन, गलत कथन— इन सबकी अशुद्धता को नाश करने वाला होता है। (१७)

17. The accumulated negative affects that a man is subjected to and suffers from by being in the company of persons who are highly sinful is also eliminated by the good and positive affects of the Lord's holy and mystically empowered divine Mantra.

Similarly, all the evil affects that accrue due to wrong speech or talk (such as speaking a lie, using uncouth words, or using words that harm the interest of others), wrong way of sleeping (such as sleeping at the wrong time or with the wrong person), wrong seat or posture (literally wrong 'Aasan', such as adopting the wrong posture during meditation or any other religious exercise, or sitting with the wrong person), and wrong food (i.e. eating things not worthy of eating or acquired by wrong method—refer verse no. 13) are immediately eliminated as a good and positive effect of the mystical powers of the divine and holy Mantra of Lord Ram (17).

पितृमातृवधोत्पन्नं बुद्धिपूर्वमघं च यत्। तदनुष्ठानमात्रेण सर्वमेतद्विलीयते॥ १८॥

pitṛmātrvadhottpannaṁ buddhipūrvamaghaṁ ca yat /
tadanuṣṭhānamātreṇa sarvametaadviliyate // 18//

18- माता—पिता के बध (हत्या) से उत्पन्न पाप, जान—बूझकर किया गया पाप— यह सब इस महा मन्त्र के अनुष्ठान मात्र से नाश हो जाता है। (१८)

18. Such grave sin as killing of one's father and mother in a premeditated manner are pardoned and its most horrible evil affects eliminated by the good and positive affects of systematic use of the holy and divine Mantra of Lord Ram with the aim of overcoming the bad affects of this horrible sin (18).

यत्प्रयागादितीर्थोक्तप्रायश्चित्तशतैरपि। नैवापनोद्यते पापं तदप्याशु विनाशयेत्॥ १९॥

yatprayāgādītīrthoktaprāyaścittaśatairapi /

naivāpanodyate pāpaṃ tadapyāśu vināśayet // 19//

19- प्रयाग के दूसरे रूप में प्रायश्चित करने के लिए यह मन्त्र परम उत्तम है। यह पाप नाश कर शुद्धि देने वाला है। (१९)

19. It is said that one can do atonement for one's sins by observing penance at the holy site called 'Prayag'. [This site is located at the confluence of three holy rivers—Ganges and Yamuna as well as the mythological river Saraswati which is said to have gone underground. It is located in the present-day city of Allahabad in northern India.]

Well, there is another way of doing the same, the alternative way—and it is to systematically use Lord Ram's divine and holy Mantra for the expiation of sins. [In other words, the term Prayag which is synonymous with atonement for sins by doing penance is also applicable to the holy Mantra of Lord Ram. Or, the Mantra of Lord Ram is like the pilgrim site known as Prayag and is equally powerful and holy for the purpose of expiation of sins. Just like one's sins are washed off by taking a holy dip in the waters of the holy rivers present in the terrestrial city of Prayag, one can get rid of all his impurities by taking the shelter of Lord Ram and cleaning himself by using the Lord's Mantra. It must be noted here that this Mantra is as purifying as the fire element because the very first syllable 'Rām' of Lord Ram's Mantra is also the Beej Mantra of the Fire God.]

Hence, the divine and holy Mantra of Lord Ram is mystically empowered to eliminate all sins, and instead bestow spiritual purity and holiness on the worshipper and devotee of the Lord (19).

पुण्यक्षेत्रेषु सर्वेषु कुरुक्षेत्रादिषु स्वयम्। बुद्धिपूर्वमघं कृत्वा तदप्याशु विनाशयेत्॥ २०॥

puṇyakṣetreṣu sarveṣu kurukṣetrādiṣu svayam /
buddhipūrvamaghaṃ kṛtvā tadapyāśu vināśayet // 20//

20- यह मन्त्र कुरुक्षेत्र, ज्ञान क्षेत्र (बुद्धि क्षेत्र) एवं सभी क्षेत्रों में किये अपराध को नाश कर शुद्धि करने वाला है। (२०)

20. The Mantra of Lord Ram is a combined form of all the holy sites. It is like the 'Kurushetra', the 'Gyan Kshetra' and all other holy sites themselves personified.

[In other words, the spiritual benefits derived by the use of Lord Ram's holy and divine Mantra are equal to going on pilgrimage to all the holy sites. The Kurushetra is regarded as one of the holiest of the holy sites on earth. The Gyan Kshetra refers to the field of spiritual knowledge contained in the scriptures as well as meditation and contemplation. Acquisition of Gyan by the study of the scriptures and practicing meditation and contemplation is also a spiritual field that is extremely auspicious like the physical holy sites where one goes for pilgrimage and purification. Other such sites refer to the numerous religious deeds and activities sanctioned by the scriptures for the

spiritual and worldly welfare of a person. The great rewards, both spiritual and temporal, that are got by serving these holy places and paying homage to the Supreme Being at these places are obtained by simply taking refuge in the holy Mantra of Lord Ram.]

The holy Mantra of Lord Ram is powerful enough to destroy all the evil consequences of sins that are done by the use of one's mind, i.e. those sins that are done willingly, consciously, thoughtfully and in a premeditated manner (20).

कृच्छ्रैस्तप्तपराकाद्यैर्नाचान्द्रायणैरपि। पापं च नापनोद्यं यत्तदप्याशु विनाशयेत्॥ २१॥

kr̥cchraistaptaparākādyairnācāndrāyaṇairapi /
pāpaṃ ca nāpanodyaṃ yattadapyāśu vināśayet // 21//

21- यह राम महा मन्त्र अनेक चन्द्रायण व्रतों के बराबर फल देने वाला है। यह सात लोकों के किये गये पापों का नाश कर शुद्धता देने वाला है। (२१)

21. The divine and holy Mantra of Lord Ram bears the same fruits and has the same mystical benefits that are derived by doing the seven types of great fire sacrifices and other religious sacraments¹ using the seven types of offerings prescribed for such occasions², as well as by doing the Chandrayan sacrifice in a variety of ways³.

Hence, the divine and holy Mantra of Lord Ram is potent enough to destroy all the sins and eliminate all their evil consequences that one can imagine in all the seven Lokas⁴, and its magnificent benefits are the same as that obtained by following the above method of doing various sacrifices and penances (21).

[Note—¹The *seven great fire sacrifices* are the following—(i) The seven Paak Yagyas are the fire sacrifices done for the purpose of worldly gains and material prosperity. They are also called Kaamyeshthi Yaga, or literally that which is done with the aim of fulfilling some specific desires or aspirations. They are performed in the Garhyapatya Agni or the fire of the household with cooked offerings such as boiled grains mixed with Ghee (clarified butter).

These seven Paak Yagyas are the following—Huta, Prahuta, Aahuta, Shulagava, Baliharana, Pratyavarohana, and Ashtakaahoma.

(ii) Since doing Homa by the offering of a Havi is an integral part of Yagya or the fire sacrifice, the latter is classified into seven types depending upon the type of Havi offered. If the Havi consists of rice, barley, oat, milk and clarified butter, then the seven types of fire sacrifices are called the following—Agnyaadheya, Agnihotra, Darshapuranmaas (also called the Prakriti or original fire sacrifice), Chaturmaas, Aagrayan, Niruddhapashubandha, and Sautraamani.

All these fire sacrifices are performed in the three main fires—viz. the Garhyapatya, the Dakshinagni and Aahavaniya.

(iii) If the Havi is the juice of the Soma plant, then the fire sacrifice is called the Soma Yagyas—so called because the extract or juice of the Soma plant is offered as an offering. These seven Soma Yagyas are the following—Agnisthoma, Atyaagnisthoma, Ukthya, Shodashi, Vaajpeya, Atraatra, and Aptoryaama.

The *Agnisthoma*—This is the first of the Soma Yagyas where the sanctified liquid extracted from the herb called Som is used as offerings to the sacred fire and the Gods. It

is spread over five days and requires an attendance of sixteen priests. It is performed in the spring season annually. Its climax is reached when the Soma juice is extracted at midday from the herb.

The *Atyaagnisthoma*—as the name itself suggests, this is a more intense form of the Agnisthoma sacrifice. The prefix ‘Atya’ means great or intense or extended form.

The *Ukthya Yagya*—This is the fire sacrifice in which the hymns of the Sam Veda are used for recital and offering of oblations to the sacred fire.

The *Shodashi Yagya*—As the name suggests, it is done continuously for sixteen days of the lunar calendar. It starts on the dark-moon day and finishes on the full-moon day. The word ‘Shodasha’ also refers to the sixteen purification rites enjoined for a twice-born from birth till death. It also means observing the sixteen obligatory steps in formal forms of worship—such as Awaahan (invocation of the deity), Aasan (offering of seat to the deity), Ardhya (offering oblations), Padya (washing of feet), Achaman (sipping of sanctified water to cleanse the mouth), Madhupark (offering of desserts or mouth sweeteners), Snan (ablution; bathing), Vastravharan (clothing), Yagyopavit (wearing of the sacred thread), Gandha (offering perfumes), Pushpa (offering of flowers), Deep (showing ceremonial light), Naivaidhya (offering fresh oblations to the deity in the form of sweet pudding or porridge), Tambul (betel leaves), Parikrama (circumambulation), and Vandana (offering prayers).

The *Vaajapeya Yagya*—This is performed by one who desires unlimited dominion. This sacrifice had many special features and the number 17 plays a dominant role—for there are 17 animals that are sacrificed, 17 objects are distributed as fees for the priests, and it lasts for 17 days culminating in a chariot race in which the patron who does the fire sacrifice is made to win at any cost.

The *Aptoryaama Yagya*—This is a modification of the Agnisthoma Yagya and is done for the fulfillment of desire. The chief patron who does this sacrifice is expected to give one thousand cows as gift or charity. A fully decorated chariot is donated to the chief priest.

The *Atiraatra Yagya*—This is form of Soma sacrifice but done in one day only. An ewe or ram is sacrificed for Goddess Saraswati, the goddess of speech, wisdom and knowledge.

Other forms of classification of the Fire Sacrifices—(i) Some fire sacrifices are to be done regularly and daily. They are called Nitya—for instance, the Agnihotra.

(ii) The Naimittika is the fire sacrifice done for a special cause—for instance, the fire sacrifice called Kashaamavatishti that is done for the protection of the household against the danger of fire.

(iii) The Kaamya is the fire sacrifice that is done for fulfillment of specific desires—such as the Kaamesthi Yagya.

(iv) The Aishtika is the fire sacrifice in which the Havi (the offerings) consist of materials like rice cakes (called Purodaasha), clarified butter or Ghee (called Aajya), and sweet pudding or porridge (called Charu).

(v) The Pashuka is the fire sacrifice in which the offering is an animal. For instance, the Ashwamedh Yagya.

(vi) The Saumika is the fire sacrifice in which the offering consists of some juice or extract. The Soma Yajyas come under this category.

²The *seven offerings* are called the Samidhas. They are used as offerings during fire or other religious sacrifices. The Mundak Upanishad of Atharva Veda, Canto 2, section 1, verse no. 8 refers to the seven types of Samidhas (fuel for the fire sacrifice; the firewood) and seven types of Yagyas (fire sacrifice). Now let us see which are these seven Samidhas and seven Yagyas. Since the term Homa and Havi are an integral part of the fire sacrifice, they should be understood as well in order to get a comprehensive picture.

The Samidha is the fuel that is needed to keep the fire of the sacrificial pit lit. It is a general term for the firewood. Wood from seven types of trees are used for this purpose as follows—Ashvattha (*Ficus religiosa*), Bilva (*Aegle marmelos*), Chandan (sandal wood), Devdaaru (pine), Khadira (*Acacia catechu*), Nayagrodha (Indian fig tree), and Palaas (*Butea frondosa*).

The wood from the following trees are not to be used for the purpose of Samidha—Bibhitak (*Terminalia bellerica*), Kapittha (wood apple), and Neem tree.

Each stick of the firewood should not be thicker than the thickness of the thumb, must have the bark on them, and should not be eaten by wood-worms or insects, or infected by any kind of germs—i.e. should be fresh.

The Brihajjabal Upanishad of Atharva Veda tradition, Brahman 5, verse no. 5 says that a Sanyasi should wear the Bhasma (the sacred ash) derived from a fire sacrifice in which Samidhas have been offered.

³*Chandraayan/Chandrayan*—The word means ‘following the phase of the moon’. The Hindu scriptures have prescribed a number of methods of atonement for one’s misdeeds and expiations for sins. The Chandrayan is the universal penance for expiation of almost any kind of sin—especially where no specific remedy is prescribed.

It is so-called as during this exercise one follows the phase of the moon in his eating habits. Starting with fifteen morsels of food on the full-moon day it is gradually reduced by one morsel per day till the new-moon day when not a single morsel is eaten by the aspirant. Then from this day onwards, one morsel per day is increased till the full-moon day when once again he eats fifteen morsels. This is one cycle of the penance. It can be repeated as many times as desired according to the intensity of the sin to be atoned for. This penance is also called ‘Pipillikaamadhyā’ or ‘middle of an ant’ exercise because it starts and ends with full fifteen morsels of food with nil food in the middle.

There is a variation of the Chandrayan described above. In the modified version, the penance is started with one morsel on the full-moon day, gradually increased to fifteen morsels on the new-moon day and then progressively reduced by one morsel each day till the full-moon day when once again only one morsel is eaten. This is called ‘Yavamadhya’ or ‘middle of the wheat grain’—as this grain is thickest at the center and tapers off at the two ends.

In the third variation, eight morsel of food is eaten each day for a month’s time. This is called ‘Yati-Chandrayan’—or the Chandrayan that is prescribed for wandering ascetics who beg for food for sustenance.

The size of the morsel of food is approximately that of a big myrobalan fruit. A person who undertakes the penance called Chandrayan should tonsure the head, do initial fasting as a preparatory step, offer libations of clarified butter (Ghee) and water to the Gods, consecrate the food before eating it, and worship the Moon God.

⁴The seven Lokas according to the Brahmaand Purans (BP) and the Vaaman Puran (VP) are the following—‘Bhu’ or earth [BP-3,4,2-18]; ‘Bhuvaha’ or the space between the earth and the heaven [BP-3,4,2-19]; ‘Swaha’ or the heavens known as Brahma’s abode; the space beyond the earth’s atmosphere; cosmic wind represented by the solar wind blows here [BP-3,4,2-20]; ‘Maha’ or the world created by Brahma pronouncing the divine word Maha meaning the great heaven or the outer space; it is believed that great sages and seers stay here; it is 1000 Yojans or appx. 8000 miles away from the Swaha Loka [BP-3,4,2-21; VP-52,21-22]; ‘Janaha’, so called because it was to be inhabited by the humans and the cows [BP-3,4,2-22; VP-52, 22]; ‘Tapaha’ or the Loka where great amount of austerity and penances are done; it is said to be 60 million Yojans or appx. 60 x 8 million miles away from the Janaha Loka [BP-3,4,2-24; VP-52, 23]; and ‘Satyam’ or the truthful heaven where the supreme Lord has his abode; it is 300 million Yojans or appx. 300 x 8 million miles beyond the Tapaha Loka [BP-3,4,2-25; VP-52, 24].

आत्मतुल्यसुवर्णादिदानैर्बहुविधैरपि। किञ्चिदप्यपरिक्षीणं तदप्याशु विनाशयेत्॥ २२॥

ātmatulyasuvarṇādīdānairbahuvidhairapi /
kiṃcidapyaparikṣīṇaṃ tadapyāśu vināśayet // 22//

22- यह अनेक तरह के दानों— जैसे तुला दान, स्वर्ण दान, अनेक विधियों से किये गये दान— के करने के बाद भी जो पाप बच जाते हैं, उनको नाश करने वाला है एवं शुद्धता देता है। (२२)

22. Whatever remnants of sins that persist inspite of one's best efforts to completely eliminate them, such as by giving donations of gold (for noble causes) of the amount that equals one's own body weight, or making such other great charities and giving away of alms—these residual sins and their lurking consequences are removed by the grace of the divine and holy Mantra of Lord Ram (when it is practiced systematically). This Mantra provides the spiritual aspirant complete purity and cleansing of sins—both of omissions as well as of commissions (22).

अवस्थात्रितयेष्वेवबुद्धिपूर्वमघं च यत्। तन्मन्त्रस्मरणेनैव निःशेषं प्रविलीयते॥ २३॥

avasthātritayeṣvevabuddhipūrvamaghaṃ ca yat /
tanmantrasmaraṇenaiva niḥśeṣaṃ pravilīyate // 23//

23- प्राणि आयु के अन्तिम चरण में किये बुद्धि के द्वारा किये गये पाप या जो पाप शेष बच गए हैं उनको यह राम महा मन्त्र स्मरण मात्र से नाश कर देता है। (२३)

23. All the sins that a person might commit in the last instant of life (i.e. during the last phase of life such as old age and when he is nearing death when he is not expected to commit any sin, but rather be careful to guard himself from them), or any remnants of earlier sins that might not have yet been done away with and linger on till his old age or till the time of his death—verily, such sins or their remnants are also forgiven and remitted on the strength of the divine and holy Mantra of Lord Ram when it is eagerly and sincerely remembered and invoked.

[Once again, if a person sincerely repents for his sins before death, then the Upanishad provides him with the remedy for his spiritual malady—and it is to surrender himself before the Lord and concentrate his mind in doing meditation and contemplation using the Mantra of Lord Ram. This Mantra would cut through his sins like burning acid cuts through metal, and remove the dark coat of spiritual faults that prevents the dying man's emancipation and salvation.] (23).

अवस्थात्रितयेष्वेवं मूलबन्धमन्त्रं च यत्। तत्तन्मन्त्रोपदेशेन सर्वमेतत्प्रणश्यति॥ २४॥

avasthātritayeṣvevaṃ mūlabandhamantram ca yat /
tattanmantropadeśena sarvametatpraṇāśyati // 24//

24- तीनों अवस्थाओं में यह मूल मन्त्र बन्धनों से मुक्त करता है। इस प्रकार का उपदेश से सर्व जानेने वाले शुद्ध होत हैं। (२४)

24. This divine and holy basic or essential or primary Mantra of Lord Ram frees a man from all his fetters during all the three phases of his life. [The three phases of life refer to his early life, his middle age, and his old age. All spiritual shackles are removed if a wise man invokes this holy Mantra of Lord Ram in whichever phase of life he is in.]

Those who are highly wise and possess knowledge teach this principle that makes a person purified or liberated from all his spiritual fetters (24).

आब्रह्मबीजदोषाश्च नियमातिक्रमोद्भवाः। स्त्रीणां च पुरुषाणां च मन्त्रेणानेन नाशिताः॥ २५॥

ābrahmabījadoṣāśca niyamātikramodbhāvāḥ /
strīṇāṃ ca puruṣāṇāṃ ca mantreṇānena nāśitāḥ // 25//

25- ब्रह्म के बीच मन्त्र एवं नियमों का पालन न करने का जो दोष पैदा होता है, या मन्त्रों को ठीक से अथवा नियम से उपयोग न करने का जो दोष स्त्री या पुरुष को होता है— राम का यह महा मंत्र सब के दोष को नाश कर देता है। (२५)

25. Any ill effects of wrongly or incorrectly using the Beej Mantras of the supreme Brahm, or doing misdeeds on a regular basis, whether it is done by men or by women, are eliminated or destroyed by the grace and the good influences of the divine and holy Mantra of Lord Ram (25).

येषु येष्वपि देशेषु रामभद्र उपास्यते। दुर्भिक्षादिभयं तेषु न भवेत्तु कदाचन॥ २६॥

yeṣu yeṣvapi deśeṣu rāmabhadra upāsyate /
durbhikṣādibhayaṃ teṣu na bhavettu kadācana // 26//

26- यह राम महा मन्त्र राम की उपासना का मुख्य साधन है, उनकी कृपा दिलाता है। इसकी उपासना करने से दुर्भिक्ष (सूख पड़ना) आदि के भय से मुक्ति मिलती है। (२६)

26. The divine and holy Mantra of Lord Ram is the medium for worshipping the Lord, paying obeisance to him, and obtaining his divine grace and blessing.

It helps to overcome the fear from famine, drought and other misfortunes that might happen in the life of the aspirant (26).

शान्तः प्रसन्नवदनो ह्यक्रोधो भक्तवत्सलः। अनेन सदृशो मन्त्रो जगत्स्वपि न विद्यते॥ २७॥

śāntaḥ prasannavadano hyakrodho bhaktavatsalaḥ /
anena sadṛśo mantrō jagatsvapi na vidyate // 27//

27- यह श्री राम शान्त स्वरूप, प्रसन्न दन, बिना क्रोध के एवं भक्तवत्सल है। इस मन्त्र के समान संसार में उनका कोई दूसरा मन्त्र नहीं है। (२७)

27. This divine and holy Mantra of Lord Ram is a personification of the Lord, and as such is very munificent and benevolent towards his devotees, bestows upon them all round cheerfulness, happiness, calmness and peacefulness. It helps them to overcome the restlessness and agitations caused by anger and wrathfulness.

None of the other Mantras have the same glory, the divine powers and the majesty as that possessed by this single Mantra of Lord Ram (27).

[Note—This verse can be interpreted in another way when read in conjunction with the previous verse. Thus, it can mean “Lord Ram has a divine form that is calm and cheerful. The Lord has no anger. He is very benevolent and munificent towards his devotees. The Mantra of such a gracious Lord Ram has no parallel in this world.”]

सम्यगाराधितो रामः प्रसीदत्येव सत्वरम्। ददात्यायुष्यमैश्वर्यमन्ते विष्णुपदं च यत्॥ २८॥

samyagārādhito rāmaḥ prasīdatyeva satvaram /
dadātyāyusyamaiśvaramante viṣṇupadaṁ ca yat // 28//

28- इसकी अराधना करने पर श्रीराम सब पर प्रसन्न होते हैं। वे उन्हें आयु, ऐश्वर्य देते हैं। अन्त में (मरने पर) विष्णु का परम पद प्राप्त होता है। (२८)

28. This Mantra is quick to please Lord Ram if the Lord is worshipped with it, and if this Mantra is invoked by the devotee. The Lord gladly bestows upon the worshipper a long life and all sorts of worldly Aishwarya (majesty, fame, grandour, prosperity, authority and power) while he is alive, and upon death he is blessed with the attainment of the supreme abode of Lord Vishnu (i.e. helps him to obtain heaven; helps him in his spiritual liberation and deliverance) (28).

तदेतदृचाभ्युक्तम्। ऋचो अक्षरे परमे व्योमन्यस्मिन्देवा अधि विश्वे निषेदुः। यस्तन्न वेद किमृचा करिष्यति य इत्तद्विदुस्त इमे समासते। तद्विष्णोः परमं पदं सदा पश्यन्ति सूरयः। दिवीव चक्षुराततम्। तद्विप्रासो विपन्यवो जागृवांसः समिन्धते। विष्णोर्यत्परमं पदम्। सत्यमित्युपनिषत्॥ २९॥

tadetadṛcābhyuktam /

ṛco akṣare parame vyomanyasmindevā adhi viśve niṣeduḥ /

yastanna veda kimṛcā kariṣyati ya ittadvidusta ime samāsate /

tadvīṣṇoḥ paramaṁ padaṁ sadā paśyanti sūrayaḥ /

divīva cakṣurātataṁ / tadviprāso vipanyavo jāgrvāṁsaḥ samindhate /

viṣṇoryatparamaṁ padam / oṁ satyamityupaniṣat // 29//

29- यही मेरे (याज्ञवल्क्य) के कहने का तात्पर्य है। यही राम मन्त्र की ऋचाओं के अक्षर आकाश (स्वर्ग) के देवताओं को, जैसे अनन्त इत्यादि अनादि देवताओं को आनन्द देने वाला है। इसी को ब्रह्म ज्ञानी वेदों की ऋचाओं एवं उपनिषदों का कारक मानते हैं। यही विष्णु के परम स्वरूप का दर्शन कराने वाला है। यह दृश्य दृष्टि देता है। यह अमृत प्राप्त कराने वाला है। यह पुण्य को जागृत कराने वाला है। यह विष्णु का परम स्वरूप है। यह यह उपनिषद् कहता है। (२९)

29. This is the essence of all that has been said by me (sage Yagyawalkya). The letters of this divine and holy hymn or Mantra dedicated to Lord Ram are the ones that are incanted by the Gods in the heaven; they are the one that reverberate in the sky in the form of the heavenly sound (known as OM or Naad); and they are the ones that give all the heavenly Gods eternal bliss and happiness.

Those who are wise and erudite believe that the letters of this divine and holy Mantra have revealed themselves in the form of the hymns of the Vedas as well as the Upanishads.

This glorious and divine Mantra—which is as brilliant and magnificent, as radiant and splendorous as the celestial Sun—is able to provide the spiritual aspirant with the divine vision of the exalted and holy abode of Lord Vishnu which itself is as glorious, as splendorous and as brilliant as the celestial Sun. [That is, a spiritual aspirant is able to access heaven if he uses this holy, mystically empowered and powerful Mantra for his spiritual endeavour of obtaining emancipation and salvation. It bestows upon him the radiance and splendour that is like that of the Sun. This Mantra is itself glorious and splendorous like the Sun.]

This mystically empowered Mantra is like the mystical eye that enables the spiritual aspirant to see (realise) the Truth and visualize the splendorous abode of Lord Vishnu in the heavens. It bestows upon the aspirant the divine vision by which he can see beyond the gross world, and peer deep inside it and peep behind it to see the subtle and the sublime world of the divine Spirit, or the 'world of consciousness'. [That is, with the aid of this Mantra the spiritual aspirant is able to become 'self and Brahm realised'. He is able to have a divine vision of the Supreme Being who had not only manifested as Lord

Ram on this earth but is present in the subtle heart of all the creatures as the self-illuminated and glorious Atma which is like the brilliant and self-evident Sun that is present in the sky. It must be noted here that the Sun is regarded as the ‘eye’ of the supreme Brahm. Its light and brilliance is a metaphor for intelligence, erudition, sagacity, knowledge, wisdom and enlightenment because these virtues help one to see the things in the correct perspective and peer deep inside the surface to unravel the greatest secrets that are not easily known from the outside. The Mantra virtually acts as the spiritual eye of the aspirant that enables him to see beyond the gross world and have a divine insight into the essence and subtle aspect of everything.]

This Mantra enables the spiritual aspirant to obtain the nectar of eternity and eternal bliss known as the ‘Amrit’ (that is imbibed by the Gods as well as those who are self-realised, wise and enlightened).

It makes a man wide awake (or awakened) to the Absolute Truth and Reality; it makes him enlightened, self-realised and Brahm-realised.

It bestows upon him the exalted and supreme abode of Lord Vishnu—i.e. it gives him an exalted spiritual stature by blessing him with liberation and deliverance, by granting his soul emancipation and salvation.

OM salutations! This is the great teaching of this Upanishad. It is the truthful Upanishad and what it says is the truth! Amen!’ (29).

इत्यथर्वणरहस्ये श्रीरामोत्तरतापनीयोपनिषत् समाप्तः।

Thus ends the Ram Uttar Tapini Upanishad of the Atharva Veda.

Śānti Pāṭha / शान्तिपाठ

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः । स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥

स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः। स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /
sthirairāṅgaistuṣṭuvāṁsastanūbhirvyaśēma dēvahitaṃ yadāyuh //
svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
svasti nastārṁkṣyo ariṣṭanēmih svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

*__*__*__*

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

CHAPTER 3

Atharva Veda's

Ram Rahasya Upanishad

This Upanishad is dedicated to the eclectic theme of Lord Ram and unfolds the great metaphysical and spiritual secrets pertaining to Lord Ram who has been established here as being a visible manifestation of the supreme transcendental divinity known as Brahm. It has a parallel in Ram's other Upanishad, the Ram Tapini Upanishad, with the only difference that this present Upanishad has been preached by Hanuman, who is considered as the greatest devotee of the Lord and the most erudite expert on this theme. The Upanishad has five Cantos.

Canto 1 introduces the subject when different seers and sages approached Hanuman and requested him to preach them the great metaphysical and spiritual truths about Lord Ram and how to worship him to invoke his blessings. This Canto emphasises that the hymns composed by all the great devotees of the Lord have equal importance and effect, and they are equally valuable as the ones appearing in the scriptures. He stresses that the various Mantras of Lord Ram have the same metaphysical import and divine mystical powers as the Mantras of the Vedas devoted to Brahm.

Canto 2 is a unique section because it elaborately describes all the Mantras of Lord Ram, starting from the one-letter Mantra to the longest ones having forty seven letters, along with how they have been conceptualized and how to worship and meditate upon the Lord with them.

Canto 3 is another fascinating one in which the mystical charm instrument/apparatus called a 'Pooja Yantra', which is like a Talisman, is used for invoking divine intercession to help the worshipper to accomplish astounding feats and acquire stupendous supernatural powers which would have been impossible otherwise.

This Yantra is much like any modern-day electronic instrument having an electronic circuit which is used by a man to enable him to acquire tremendous powers and potentials, and achieve successes in numerous exercises which would have been virtually impossible for him to achieve with his mere physical body and mind. This Canto describes how this Yantra is constructed, and how to worship or use it.

Interestingly, two versions of the instrument or apparatus are described, and they are to be compared with the one described in Ram Purva Tapiniopanishad, Canto 4 where another version of the Yantra is described in detail. It is to be noted here that all these instruments/apparatuses are equally effective and powerful just like, for example, the computer made by different companies which have slightly tweaked the main configuration but the technology behind the computer is the same. All these machines would function equally effectively though the company which has made them, the use to which they are put, and the benefits derived from their usage may vary widely.

Canto 4 elaborately narrates the sanctified process for accepting the different Mantras of Lord Ram along with the strict codes of conduct and rules that are to be followed for their application by the devotee worshipper. These Mantras are used for dual purpose—viz. for doing formal religious rituals during sacrifices as well as for the purpose of doing Japa (repetition of the holy Mantras) for achieving specific aims.

Finally, Canto 5 describes the metaphysical and spiritual importance and significance of Lord Ram's Mantras, especially the six letter Mantra (OM Raamaaye Namaha) and what benefits the worshipper can expect by using this Mantra with due faith and reverence. It establishes the supremacy of Lord Ram's Mantra over all other Mantras and espouses the fact that the well known, universal, ethereal, divine and sacred Mantra OM is also the Mantra for Lord Ram. This final declaration by Hanuman winds up this very fascinating Upanishad.

Śānti Pāṭha

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।
 स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥
 स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः ।
 स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥
 ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /
 sthirairāṅgaistuṣṭuvāṃsastanūbhirvyaśēma dēvahitaṃ yadāyuh //
 svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
 svasti nastārṁkṣyo ariṣṭanēmih svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

Please see Chapter no. 1 for the meaning of this Shanti Paath.

Chapter 3/Canto 1

कैवल्यश्रीस्वरूपेण राजमानं महोऽव्ययम् । प्रतियोगिविनिर्मुक्तं श्रीरामपदमाश्रये ॥
ॐ भद्रं कर्णेभि रिति शान्तिः ॥ ॐ रहस्यं रमतपतं वासुदेवं च मुद्गलम् ।
शाण्डिल्यं पैङ्गलं भिक्षुं महच्छारीरकं शिखा ॥ १ ॥

kaivalyasrīsvārūpēṇ rājmānaṁ mahōvyam / pratiyōgivinirmuktaṁ srīrāmpadmāśrayē //
om bhadraṁkarṇēabhiriti śāntiḥ //
om rahasyaṁ ramatapataṁ vāsudevaṁ ca mudgalam /
śāṇḍilyaṁ paingalaṁ bhikṣuṁ mahacchārīrakaṁ śikhā // 1//

जो एक मात्र मोक्ष कैवल्य पद है, जो हर श्री से सम्पन्न है, जो राजा के समान महान एवं आकाश के समान विशाल है, जिसका कोई प्रतिद्वन्दी (विकल्प) नहीं है, मैं ऐसे श्रीराम के पदों का आश्रय लेता हूँ।

ॐ! एक बार श्री वासुदेव (विष्णु) का जो परम रहस्य राम तापनीयोपनिषद् में वर्णित है उसको जानने की इच्छा से मुद्गल, शाण्डिल्य, पिंगल इत्यादि महान शरीरधारी ऋषि (१)।

1. OM salutations! Amongst the great sages and seers who are experts and skilled in the esoteric art, science and philosophy of doing Tapa (doing severe penances, observing of austerities, enduring hardships and undergoing sufferance for a noble cause) in order to attain access to the supreme Lord known as 'Ram' are ascetics Mudgal, Shandilya, Paingal etc. They had attained the pinnacle of this spiritual knowledge and are like the celebrated 'Shikha' on the head of a Brahmin¹. [In other words, these sages and seers were the doyens in their class and formed an exclusive group of enlightened persons who had the highest state of spiritual achievement so much so that they could establish direct communion with the manifested form of the supreme Brahm in the form of Lord Ram.] (1).

[Note—¹The *Shikha* is the tuft of hair on the head of a Brahmin symbolising his exalted stature in society. It is a mark of seniority in the social hierarchy as well as a symbol of his erudition and learning. The Shikha is like the crown on the head of a king; it is the crown that empowers the king with his authority and sway, the kingdom's strength and authority lies not in the person of the king but is vested in the crown. Anyone who wears the crown has this authority vested in him. Hence, once the king abdicates the crown he loses all his powers and authority. Similarly, these sages were deemed to be senior amongst their peers as far as the metaphysical knowledge pertaining to Lord Ram was

concerned. Lord Ram is not an ordinary God as such, but a manifestation of the supreme transcendental Brahm. In fact, the 'Beej Mantra' of Ram, which is actually a monosyllable, that forms the basis of this name of the Supreme Being as 'Ram' is regarded as the 'Tarak Mantra', or a divine word, letter or syllable that has the powerful potential to provide the final emancipation and salvation to the soul of the creature.]

सनकाद्या योगिवर्या अन्ये च ऋषयस्तथा । प्रह्लादाद्या विष्णुभक्ता हनूमन्तमथाब्रुवन् ॥ २ ॥

sanakādyā yogivaryā anye ca ṛṣayastathā /
prahlādādyā viṣṇubhaktā hanūmantamathābruvan // 2//

अपने साथ सनकादि योगेन्द्रों, भगवान विष्णु के प्रह्लाद जैसे भक्तों को साथ ले हनुमानजी के पास ज्ञान की भिक्षा लेने गये (२)।

2. They were accompanied by other ascetics and sages such as Sankadi, as well as devotees of Lord Vishnu (whose incarnation Lord Ram was) such as Prahalad etc. when they approached Hanuman (the greatest devotee of Lord Ram and considered as the wisest and most erudite and scholarly amongst the learned ones in the field of metaphysics, theology and spiritualism who ever took birth on this earth). They said to him—(2).

वायुपुत्र महाबाहो किंतत्त्वं ब्रह्मवादिनाम् । पुराणेष्वष्टादशसु स्मृतिष्वष्टादशस्वपि ॥ ३ ॥

vāyuputra mahābāho kiṁtattvaṁ brahmavādinām /
purāṇeṣvaṣṭādaśasu smṛtiṣvaṣṭādaśasvapi // 3//

हे वायुपुत्र! हे महाबाहो! वह कौन सा ब्रह्म तत्त्व है जिसका उपदेश १८ पुराण, १८ स्मृतियाँ, (३)।

3. They said, 'Oh the strong and brave son of the Wind God! What is that essence which is known to those who are said to be experts in the knowledge pertaining to Brahm? What is the basis tenet, the fundamental teaching and the essential edict of the eighteen Purans (mythological ancient histories of the Hindus) and eighteen sub-Purans as well as the Smritis (Hindu traditional jurisprudence)? (3).

चतुर्वेदेषु शास्त्रेषु विद्यास्वाध्यात्मिकेऽपि च । सर्वेषु विद्यादानेषु विघ्नसूर्येशशक्तिषु ।
एतेषु मध्ये किं तत्त्वं कथय त्वं महाबल ॥ ४ ॥

caturvedeṣu śāstreṣu vidyāsvādhyātmike'pi ca /
sarveṣu vidyādāneṣu vighnasūryeśaśaktiṣu /
eteṣu madhye kiṃ tattvaṃ kathaya tvaṃ mahābala // 4//

.....४ वेद, सम्पूर्ण शास्त्रों एवं समस्त अध्यात्म विद्याओं में उपदेश किया गया है? विष्णु के समस्त नामों में अथवा विघ्नेश (गणेश), सूर्य, शिव—शक्ति— इनमें से वह तत्त्व कौन सा है?’ (४)।

4. The four Vedas, all the scriptures etc. are well known to you because you have been diligently studying them yourself, and they have been taught to you by your teacher who is none other than the Sun God. That is, your knowledge is more complete and comprehensive than that of others. Oh the valiant and brave one! Do tell us what is the essence of this teaching; what is the fundamental knowledge propounded, expounded and enunciated by them?’ (4).

हनूमान्होवाच ॥ भो योगीन्द्राश्चैव ऋषयो विष्णुभक्तास्तथैव च । शृणुध्वं मामकीं वाचं भवबन्धविनाशिनीम् ॥
5 ॥

hanūmānhovāca //
bho yogīndrāścaiva ṛṣayo viṣṇubhaktāstathaiva ca /
śruṇudhvaṃ māmakīṃ vācaṃ bhavabandhavināśinīm // 5//

हनुमानजी ने उत्तर दिया—‘हे योगीजनो, ऋषिगणों तथा विष्णु के भक्तगणों। आप संसार के बन्धनों को नाश करने वाले मेरी बात को ध्यानपूर्वक सुनें (५)।

5. Hanuman replied, ‘Oh the exalted ascetics, sages, seers and devotees of Lord Vishnu! Listen to what I have to say. It has the potential of destroying all sins and cutting through the fetters of this deluding and fearsome world (5).

एतेषु चैव सर्वेषु तत्त्वं च ब्रह्म तारकम् । राम एव परं ब्रह्म राम एव परं तपः ॥
राम एव परं तत्त्वं श्रीरामो ब्रह्म तारकम् ॥ 6 ॥

eteṣu caiva sarveṣu tattvaṃ ca brahma tārakam /
rāma eva paraṃ brahma rāma eva paraṃ tapaḥ //
rāma eva paraṃ tattvaṃ śrīrāmo brahma tārakam // 6//

इन सब में (यानि वेद आदि में) परमतत्त्व ब्रह्मस्वरूप 'तारक राम' ही है। राम ही परमब्रह्म है। राम ही परमतप स्वरूप है। राम ही परमतत्त्व है। राम ही तारकब्रह्म है' (६)।

6. It incorporates the essence of all the scriptural and metaphysical essences, their tenets, their axioms and maxims. Besides this, it is about the 'Tarak Brahm', i.e. it is about the Brahm who delivers one from the torments associated with this seemingly endless cycle of birth and death, and provides liberation and deliverance to its followers.

Certainly, Ram is the supreme transcendental Brahm personified. Lord Ram is an embodiment of the supreme form of Tapa (doing severe penances, observing of austerities, enduring hardships and undergoing sufferance for a noble cause). Indeed, Lord Ram is that ultimate 'Tattwa' (literally the essence, the fundamental or basic element or aspect) you talk about, and indeed Lord Ram is that 'Tarak Brahm' (who provides one's soul with the ultimate liberation and deliverance from the miseries and torments associated with this deluding and artificial world of entrapments, from the shackles that this gross body represents, as well as from the fetters created by being engrossed in ignorance and delusions pertaining to them both)' (6).

वायुप्रेणोक्तास्ते योगीन्द्रा ऋषयो विष्णुभक्ता हनूमन्तं पप्रच्छुः रामस्याङ्गानि नो ब्रूहीति ।
हनूमान्होवाच । वायुपुत्रं विघ्नेशं वाणीं दुर्गां क्षेत्रपालकं सूर्यं चन्द्रं नारायणं नारसिंहं वायुदेवं वाराहं
तत्सर्वान्त्समात्रान्सीतं लक्ष्मणं शत्रुघ्नं भरतं विभीषणं सुग्रीवमङ्गदं जाम्बवन्तं प्रणवमेतानि रामस्याङ्गानि
जानीथाः । तान्यङ्गानि विना रामो विघ्नकरो भवति । ॥ ७ ॥

vāyuptreṇoktāste yogīndrā ṛṣayo viṣṇubhaktā hanūmantam papracchuḥ
rāmasyāṅgāni no brūhīti /
hanūmānhovāca / vāyuputraṁ vighneśam vāṇīm durgāṁ kṣetrapālakaṁ sūryaṁ
candraṁ nārāyaṇaṁ nārasimhaṁ vāyudevaṁ vārāhaṁ atsarvāntsamātrāntṣītaṁ
lakṣmaṇaṁ śatrughnaṁ bharataṁ vibhīṣaṇaṁ sugrīvamaṅgadaṁ jāmbavantaṁ
praṇavametāni rāmasyāṅgāni jānīthāḥ /
tānyaṅgāni vinā rāmo vighnakaro bhavati // 7 //

वायुपुत्र (हनुमान्) के यह उपदेश देने पर योगिन्द्रों, ऋषियों और विष्णुभक्तों ने फिर हनुमान्जी से पूछा—
'हे हनुमान्! आप हमें श्रीराम के अंगों का उपदेश कीजिए'? हनुमान्जी ने उत्तर दिया—'गणेश,
सरस्वती, दुर्गा, क्षेत्रपाल, सूर्य, चन्द्र, नारायण, नरसिंह, वासुदेव, वाराह तथा और भी दूसरे सभी
देवताओं के जो मंत्र हैं अथवा उन मंत्रों के जो बीज हैं, वे एवं सीता, लक्ष्मण, हनुमान्, शत्रुघ्न,
विभीषण, सुग्रीव, अंगद, जामवन्त और भरत या उनके बीज अक्षर— इन सबको राम का अंग समझना
चाहिए। अंगों की पूजा के बिना विधिवत् राम मंत्र का (या उनके यंत्र का) जप विघ्नकारक होता है
(यानि कि पूरा फल नहीं देता) (७)।

[नोट : यहाँ पर ध्यान रखना है कि तारक मंत्र में सब समाहित है। यहाँ यंत्र पूजा की बात हो रही है न कि राम के तारक मंत्र के जप की।]

7. Hearing these reassuring words from the son of the Wind God, the different Yogis (ascetics) as well as the great devotees of Lord Vishnu who had assembled there requested him once again that they wished to hear (learn) about the different branches, the different aspects, and the different parts of the divine and holy form of Lord Ram, as well as about the different systems adopted to know them comprehensively so that proper worship to the Lord can be offered by them, so that they can duly honour and adore the Lord with the utmost reverence, humility, faith and conviction, and also to ensure that firmness of faith, conviction and belief in the supremacy, holiness, sublimity and divinity of Lord Ram can sprout and take firm root in their minds and hearts. [These great sages and seers wished to learn about the different versions of the divine aspect of Lord Ram as envisioned in the different scriptures, as well as about the various methodologies or systems adopted for his worship.]

Hanuman replied, 'The son of the Wind God (i.e. myself), Lord Ganesh who eliminates all hurdles and misfortunes, Saraswati (the Goddess of knowledge, learning and wisdom), Durga (the great Goddess who rides a lion and who slayed the demon Mahisasur), the different Kshetrapals (the guardians of various divisions or areas, called the 'Kshetras', of the world; they are supposed to look after the interests of farmers), the Sun, the Moon, Lord Narayan (another name of Vishnu), Lord Nrsingh (the half lion and half man incarnation of Lord Vishnu to protect his devotee Prahalad from the tyranny of his demon father), the Wind God, Lord Varaaha (Vishnu's incarnation as the legendary Boar to salvage the earth), along with all other companions, compatriots and attendants of the Lord during his sojourn upon this earth—such as his divine consort Sita, his three brothers Laxman, Bharat and Shatrughan, the demon king-devotee of the Lord named Vibhishan (who was anointed as the king of Lanka after he sought the Lord's refuge upon being insulted and kicked out by his elder brother, the demon king Ravana who was later slayed by the Lord in the epic battle at Lanka, when he advised the latter to stop being pervert and give Sita back to Lord Ram), the monkey king Sugriv (who was anointed on the throne of Kishkindha after the slaying of his tormentor, his elder brother Vaali, and who had helped the Lord to conquer Lanka with his monkey army), Angad (who was Vaali's son and was put by him under the protection of the Lord at the time of his death; he was anointed as the prince regent of Kishkindha by the Lord), Jamvant (the old bear king of Kishkindha; one of the senior ministers of Sugriv), and all other wise and self-realised souls who are devoted to Pranav (another name of Brahm in his transcendental and cosmic form, but here implying that they were devoted to Lord Ram because they knew that he was none other but the cosmic transcendental Brahm personified).

Verily, they (the Gods and their manifestations mentioned above) are the ones who have an in-depth and intimate knowledge of the different sublime and divine facets of Lord Ram. This most eclectic, esoteric, mystical and enigmatic knowledge pertaining to Lord Ram is a dispeller of all misfortunes and miseries'.

The assembled sages, seers, ascetics and devotees persisted, and they asked once again, 'Oh the son of Anjani! Oh the most valiant and strong Hanuman! Let us know how the most esoteric and divine knowledge pertaining to Pranav (Brahm in his cosmic manifestation as the Naad or the divine sound OM) is made accessible to exalted and

learned Brahmins, saints, householders and other eligible persons who are sincerely devoted to and submissive towards the supreme Lord’.

Hanuman answered, ‘Listen, I shall tell you about it. Once I had asked Lord Ram the same question, and he had answered me. I shall repeat it for you all. Listen carefully. At that time, the Lord had said to me—‘Those fortunate ones who are authorized and eligible to have access to my Mantra consisting of six letters or syllables are also the ones who are authorized and eligible to repeat this Mantra which is dedicated to Pranav, i.e. the divine, sublime, ethereal and holy word ‘OM’ which is a monosyllable.

Those who do Japa (constant repetition of a single or group of word(s) or syllable(s) having divine and mystical significance, importance, value and power) with the Mantra of Pranav, i.e. with the three-lettered monosyllable word ‘OM’ complete with its ‘Ardha Matra’ (i.e. the complete Mantra ‘OM’ with its four primary sounds consisting of the letters ‘A’, ‘O’, ‘U’ and ‘M’, followed by the sound of the half-syllable represented by the prolonged sound of ‘M’ after the mouth is closed, and, which in Sanskrit grammar, is represented by the ‘dot’ that is placed on the top of a letter or monosyllable; the complete Mantra of ‘OM’ is written as the symbol ॐ), and then add it to my own Mantra consisting of three letters R, A and M—I bless these devotees with an all-round auspiciousness, complete welfare and immense good fortunes.

[So we have the complete Mantra as follows—‘OM RAM’. It will be noted here that if this Mantra is repeated constantly, the word OM would automatically prefix and suffix RAM. Hence, when used to do Japa, the above Mantra would become ‘OM RAM OM’.]

That is why, the proper way to do Japa of my divine Mantra in order to attain the highest citadel of spiritualism of being able to realise or attain access to the supreme transcendental divinity known as Brahm, is this—the aspirant should first properly empower the letters of OM, i.e. A, O, U, M along with the Ardha Matra by honouring them and bestowing upon them the great natural mystical and spiritual powers that comes by showing respect to the ancient Rishi (patron sage or seer who had first discovered it) who had first conceptualized or visualized it and established the Mantra’s authenticity and stupendous powers by actually experiencing them and then implementing them in his own spiritual efforts.

In the same manner, the Devta (patron deity) of the Mantra is invoked, and the latter is fully empowered and vested with this deity’s supernatural mystical and spiritual powers. [Since OM is the Mantra for Brahm, the supreme transcendental cosmic Consciousness, when duly consecrated and empowered, OM becomes as potent and powerful as Brahm itself.]

When this consecration and empowerment is done, OM acquires the same mystical powers and spiritual value, the same importance and significance, the same authority and status as that possessed by the Chandas¹ in which the holy verses of the Vedas are composed. [In other words, OM encompasses in itself all the essence and authority of the four Vedas when duly consecrated and empowered.]

Then the four ‘Varnas’ of the Mantra ‘OM’ representing Pranav (i.e. the letters A, O, U and M that constitute the Mantra) and their basic vowel sounds should be entrusted with divine powers symbolizing different powerful forces of Nature that control all aspects of creation². They should be assigned the powers, the authority and the potentials of the glorious ‘fire element’ (representing energy, vitality, dynamism and purity), the

holiness and sanctity of the 'Vedas' (the primary scriptures and a repository of all knowledge that exist in creation), and the various eclectic and glorious virtues in creation called the different 'Gunas'³.

[That is, each syllable or letter or word of any Mantra should be given equal importance and value as being the 'seed or root' of the entire Mantra; the composite Mantra would fall apart and lose its significance and mystical powers if even one constituent part is rendered less effective or even ineffective. So, each letter is complete in its self; each is a wholesome unit in its own right.]

Now, this Mantra for Pranav, i.e. OM, should be prefixed and suffixed to the Mantra for Lord Ram. A person who does Japa with this complete Mantra, i.e. the Mantra for Ram with OM attached as a prefix and a suffix to it, becomes one like the Lord himself. [That is, he becomes as pure and holy as the supreme Lord himself. He acquires divine and mystical powers and prowess as an especially privileged, enlightened and empowered soul.] The Mantra for Pranav (i.e. OM) forms an integral part of the complete Mantra for Lord Ram'.

Once, Vibhishan (the demon devotee of Lord Ram and the king of Lanka) said to the Lord, 'I most reverentially prostrate myself before Lord Ram who is seated upon a throne, and who is the slayer of the evil son of the Pulastya clan (a reference to the evil demon king of Lanka, Ravana).

Oh Lord Ram! I wish to say something; do I have your permission?' (7).

[Note--¹The *Chanda* is a poetical style of composition in which a particular verse of a Veda is composed. There are many types of Chandas, and their importance as the protector of Gods symbolising all the life-giving and life-sustaining forces of creation have been elaborately described in Chandogya Upanishad of the Sam Veda tradition in its Cantos 1 and 2.

In the present context, each of the letters or syllables of the Mantra, i.e. A, O, U and M, is assigned the same ethereal, divine and spiritual importance, significance and value as that given to a complete verse of the Veda. In other words, each syllable of a Mantra is as important as the whole verse of a Veda.

²The *Varnas* are the letters or syllables of a word. In the case of the divine and holy word OM representing Pranav or the supreme transcendental Brahm, they are A, O, U and M representing the four ethereal sounds which this composite Mantra 'OM', also known as Pranav, consists of. They are like an algebraic coefficient in mathematics, establishing a link between the various holy and divine facets of the individual units of the composite Mantra OM as represented by each of these four letters, and the cosmic sound called Naad or Pranav that they represent.

At the same time, they act as a constant that enhances and multiplies the value and magnitude of the whole composite Mantra. Each of these letters or syllables is assigned the same ethereal, divine and spiritual importance, significance and value as that given to a complete Mantra. They form an integral part of the whole Mantra, and the Mantra cannot have any value if even one of its parts is de-linked from it. It is like a complex organic chemical formula where each component is an integral part of the whole structure, and has equal value and importance as its next companion to maintain the integrity of the entire structure.

The four components of this spiritual 'formula' are represented by the four letters that constitute OM. The first letter 'A' represents the conception of the creation; the second letter 'O' represents the development of the cosmos; the third letter 'U' represents the expansion; and the last letter 'M', the fourth, represents the conclusion of the creation. The vowel sound of each of these letters represents the basis foundation upon which that

particular aspect rests. This is because whereas the actual pronunciation of the letter symbolizes the external features of that particular aspect of creation as mentioned above, the vowel sound would represent the hidden ingredient that has gone to make this external feature feasible and meaningful.

³There are three basic qualities or *Gunās* which are inherent in all the living beings that determine their nature, habits, temperaments and inclinations which in turn decide the personality and outlook of each individual in this world. These *Gunās* are—(a) *Sata* meaning the best quality marked by a predominance of auspiciousness, righteousness and virtuousness; (b) *Raja* meaning the medium quality marked by a greater percentage of worldly passions, and a desire to create, sustain and remain involved in the affairs of the world; and (c) *Tama* which the meanest and basest of quality in a creature marked by evilness, perversions and sinfulness.]

पुनर्वायुपुत्रेणोक्तास्ते हनूमन्तं पप्रच्छुः। आज्ञनेय महाबल विप्राणां गृहस्थानां प्रणवाधिकारः कथं स्यादिति ।
॥ ८ ॥

punarvāyuputrenoktāste hanūmantam papracchuḥ /

āñjaneya mahābala viprāṇāṃ gṛhasthānāṃ praṇavādhikārah katham syāditi // 8 //

इस प्रकार वायुपुत्र हनुमान् के कहने पर योगेन्द्र आदि मुनियों ने उनसे पुनः पूछा—‘हे बलवान् अञ्जनी कुमार! जो गृहस्थ ब्रह्मवादी हैं उनको प्रणव (ओंकार, ओंकार मंत्र, परमेश्वर) का अधिकार कैसे हो सकता है’ (८)।

8. When the son of the Wind-God (Hanuman) had said so, all the sages and seers asked him once again, 'Oh the strong son of Anjani! Those householders who are well-versed in the knowledge of Braham, are erudite, sagacious, wise and enlightened as well as spiritually oriented, how can they become worthy of receiving 'Pranav' (i.e., the supreme Braham, the divine word symbol OM, the divine Mantra) [Here it means how can, or by what means, an ordinary person become entitled to worship the supreme Lord Sri Ram.]' (8).

स होवाच श्रीराम एवोवाचेति । येषामेव षडक्षराधिकारो वर्तते तेषां प्रणवाधिकारः स्यान्नान्येषाम् ।

केवलमकारोकारमकारार्धमात्रासहितं प्रणवमूह्य यो राममन्त्रं जपति तस्य शुभकरोऽहं स्याम् । ॥ ९ ॥

sa hovāca śrīrāma evovāceti / yeṣāmeva

ṣaḍakṣarādhikāro vartate teṣāṃ praṇavādhikārah syānnānyeṣām /

kevalamakārokāramakārārdhamātrāsahitam praṇavamūhya

yo rāmamantram japati tasya śubhakaro'ham syām // 9 //

श्रीराम बोले—‘जिन्हें मेरे इस ६ अक्षर के मंत्र (रां रामाय नमः) का अधिकार प्राप्त है उन्हीं को प्रणव का भी अधिकार प्राप्त है, दूसरे को नहीं। जो प्रणव (ॐ) के अकार, उकार, मकार एवं अर्द्धमात्रा सहित जप कर पुनः ‘रामचन्द्र’ मंत्र जप करता है मैं उसका कल्याण करता हूँ (यानि कि ‘ॐ रां रामाय नमः’ मंत्र का जप) (९)।

9. Sri Ram replied, 'Those who are eligible to do 'Japa' (i.e., repetition of the divine Mantras of the Lord) of my 6-lettered Mantra (which is 'Rām Rāmāya Namaḥ') are also eligible and worthy to repeat the Mantra of Pranav (which is OM/ om̐). Those who pronounce the syllables of the 'OM Mantra' and then follow it with my 6-letter Mantra, I bestow all auspiciousness, welfares and goodness on them' (9).

[Note :- As per this verse, the Mantra becomes—‘ Om̐ Rām Rāmāya Namaḥ’ .]

तस्य प्रणवस्थाकारस्योकारस्य मकरास्यार्धमात्रायाश्च ऋषिश्छन्दो देवता तत्तद्वर्णावर्णावस्थानं
स्वरवेदाग्निगुणानुच्चार्यान्वहं प्रणवमन्त्रद्विगुणं जप्त्वा पश्चाद्राममन्त्रं यो जपेत् स रामो भवतीति
रामेणोक्तास्तस्माद्रामाङ्गं प्रणवः कथित इति ॥ 10 ॥

tasya praṇavasthākārasyaokārasya makarāsyārdhamātrāyāśca
ṛṣiśchando devatā tattadvarṇāvarṇāvasthānaṁ
svaravedāgniguṇānuccāryānvahaṁ praṇavamantṛaddvigūṇaṁ
japtvā paścādrāmamantraṁ yo japet sa rāmo bhavatīti
rāmeṇoktāstasmādrāmāṅgaṁ praṇavaḥ kathita iti // 10 //

इसलिए प्रणव के अकार, उकार, मकार एवं अर्द्धमात्रा के ऋषि, छन्द एवं देवता का न्यास करे। इसी प्रकार

चतुर्विध स्वर, वेद, अग्नि, गुण आदि का उच्चारण करके उनका न्यास करे। प्रणव मंत्रों का दुगुना जप करे, यानि कि नाम मंत्र के आगे—पीछे प्रणव लगाकर जो जप करता है वह श्रीराम स्वरूप ही हो जाता है। (अतः, मंत्र का स्वरूप निम्न बना— ॐ + रां रामाय नमः + ॐ) (११)।

[नोट : तात्पर्य यह है कि प्रणव मंत्र ओम— ॐ— के तीन अक्षरों में क्रमशः ऋषि, देवता एवं छन्द को जानकर उनका न्यास करे। फिर राम मंत्र के आगे—पीछे ओम शब्द लगाकर जप करने से पूर्ण ब्रह्म का द्वयोक्तक होता है।]

10. One should invoke the sages/seers in the 1st syllable 'A', the various Chhandas (representing the verses and hymns of the scriptures) in the 2nd syllable 'U', and then the different patron Gods in the 3rd syllable 'M' to form the composite word OM (consisting of the three syllables A+U+M). In this way, all the four Vedas (represented by the Chhandas), the fire (symbolizing energy, the life force, speech; this also means that all the good qualities that represent life on this earth in the form of fire sacrifices done by the sages and seers etc. are represented in this Mantra), the various virtuous qualities

representing the Gods—all should be imagined in the three syllables of the divine word OM. This word should be placed as a prefix as well as a suffix at the beginning and the end of the 6-letter Ram Mantra. Anyone who devotedly repeats this Mantra becomes an image of Sri Ram himself (i.e. he becomes as exalted as Sri Ram himself) (10).

[Note :- (i) The final form of the Mantra as prescribed in this verse is—‘ Om Rām Rāmāya Namaḥ Om’.

(ii) The putting of the word OM at the beginning and the end of the Mantra for Sri Ram indicates that it encompasses and incorporates the whole existence when it is repeated.]

विभीषण उवाच ॥ सिंहासने समासीनं रामं पौलस्त्यसूदनम् । प्रणम्य दण्डवद्भूमौ पौलस्त्यो वाक्यमब्रवीत् ॥
11 ॥

vibhīṣaṇ uvāca //

siṃhāsane samāsīnaṃ rāmaṃ paulastyasūdanam /

praṇamya daṇḍavadbhūmau paulastyo vākyaṃabravīt / / 11 //

विभीषण ने प्रार्थना की—एक बार पौलस्त्य नन्दन (विभीषण) सिंहासनासीन रावणान्तक (पौलस्त्यसूदनम्—रावण का अन्त करने वाले) श्रीराम को पृथ्वी पर दण्डवत प्रणाम करके उनसे प्रार्थना की (११)।

11. Vibhishan, the son of Paulstya, once paid his respect to the one who is the slayer of the demon king Ravana (पौलस्त्यसूदनम्—i.e. Sri Ram) by prostrating on the ground in front of him (11).

रघुनाथ महाबाहो केवलं कथितं त्वया । अङ्गानां सुलभं चैव कथनीयं च सौलभम् ॥ 12 ॥

raghunātha mahābāho kevalaṃ kathitaṃ tvayā /

aṅgānāṃ sulabhaṃ caiva kathaniyaṃ ca saulabham // 12 //

‘हे रघुनाथ, हे महाबाहो! मैंने अपनी ‘रामचर्या’ में कैवल्य स्वरूप का वर्णन किया है। वह सबके लिए सुलभ नहीं है। अतः अज्ञानों की सुलभता के लिए आप अपने सुलभ स्वरूप का उपदेश करें (१२)।

12. ‘Oh the strong-armed and valiant Lord of the Raghu’s race (i.e. Lord Ram)! I have described in my book called ‘Ram Paricharya’ about the supreme nature and divine form of the Lord which is unique, non-dual, only one of its kind and matchless. But such knowledge is not easily comprehensible by everyone, and neither can everyone attain the exalted stature of being one with the Lord by delving deep into metaphysical concepts

and philosophical aspects of spiritualism, the vast knowledge enshrined in the scriptures etc.

So please preach to me an easy method or path which can help a layman to obtain the same benefits. In other words, describe your divine form which is easily accessible to, and understandable by even an ordinary, non-enlightened person' (12).

श्रीराम उवाच । अथ पञ्च दण्डकानि पितृघ्नो मातृघ्नो ब्रह्मघ्नो गुरुहननः कोटियतिघ्नोऽनेककृतपापो यो मम षण्णवतिकोटिनामानि जपति स तेभ्यः पापेभ्यः प्रमुच्यते । स्वयमेव सच्चिदानन्दस्वरूपो भवेन्न किम् ॥ 13 ॥

śrīrāma uvāca / atha pañca daṇḍakāni pitṛghno
mātrghno brahmaghno guruhananaḥ koṭiyatighno'nekakṛtapāpo
yo mama ṣaṇṇavatikoṭināmāni japati sa tebhyaḥ pāpebhyaḥ
pramucyate / svayameva saccidānandasvarūpo bhavenna kim // 13 //

यह सुनकर श्रीराम बोले— 'तुम्हारे ग्रन्थ में जो पाँच दण्डक हैं वे घोर से घोर पापात्माओं को भी पवित्र करने वाले हैं। इनके अतिरिक्त जो मेरे ९६ करोड़ नामों (राम) का जप करता है, वह भी उन सभी पापों से छूट जाता है। इतना ही नहीं, वह स्वयं सच्चिदानन्द स्वरूप हो जाता है' (१३)।

[नोट : दण्डक वह छन्द है जिसमें वर्णों की संख्या २६ से अधिक हो। यह दो प्रकार का होता है। यानि कि मुक्त जिसमें या तो अक्षर २६ से अधिक हो अथवा बन्ध जिसमें गणों का नियम या बन्धन होता है।]

13. *Hearing this, Sri Ram replied, 'The 5 'Dandaks'¹ in your book are potent enough to purify even the most sinful and pervert of sinners. Besides this, all those who repeat my holy name (Ram) 960 million times (96 Crores) also get freedom from their sins (i.e. from the bad effects of sins and misdemeanors). Not only this, such a person automatically becomes an embodiment of eternal and supreme bliss, happiness, peace, contentedness and tranquility.'

*This verse can be interpreted in the following manner also:—Lord Ram replied to Vibhishan, 'The five types of most horrendous sins or crimes, such as the killing of one's (i) mother and (ii) father, (iii) a Brahmin (an elderly, learned and wise person who is the senior member of the society), (iv) a Guru (one's teacher and moral preceptor), (v) or any great sage, seer, ascetic, monk or a friar, and other such horrible and most despicable sins that are normally unpardonable, are remitted or forgiven or pardoned if the sinner who has committed any one or more of these sins or misdeeds repeats my holy divine Mantra thousands of times with sincerity.

Not are they only able to overcome the ill affects of such grave and heinous sins and misdeeds, but they also become an image of 'Sat-Chit-Anand' themselves. That is, they become a personified form of the Absolute Truth known as pure consciousness, and therefore are endowed with the eclectic virtue of blissfulness, beatitude and felicity that

are the hallmarks of this consciousness. In other words, they achieve peace and internal bliss that comes with associating oneself with the pure conscious self.' (13)

[Note :- ¹The word Dandak has two connotations here—(i) Technically it is a type of verse in which either only the letters are independently counted or the syllables are also counted as one unit besides the letters, and in both the cases they should be more than 26. (ii) The other meaning refers to 'punishments'. In this sense the verse would mean that a person who repeats the Lord's holy and sacred name is forgiven from being punished for the gravest of sins that he has committed. These grave sins are the following five—killing of one's father, mother, Brahmin, Guru and an ascetic.]

पुनरुवाच विभीषणः। तत्राप्यशक्तोऽयं किं करोति। स होवाचेमम्। कैकसेय पुरश्चरणविधावशक्तो यो मम महोपनिषदं मम गीतां मन्त्रामसहस्रं मद्विश्वरूपं ममाष्टोत्तरशतं रामशताभिधानं नारदोक्तस्तवराजं हनूमत्प्रोक्तं मन्त्रराजात्मकस्त्वं सीतास्त्वं च रामषडक्षरीत्यादिभिर्मन्त्रैर्यो मां नित्यं स्तौति तत्सदृशो भवेन्न किं भवेन्न किम्॥ 14॥ इति प्रथमोऽध्यायः॥ 1॥

punaruvāca vibhīṣaṇaḥ / tatrāpya śakto'yaṃ kiṃ karoti /
sa hovācemam / kaikaseya puraścaraṇavidhāvaśakto
yo mama mahopaniṣadam mama gītāṃ mannāmasahasraṃ
madviśvarūpaṃ mamāṣṭottaraśataṃ rāmaśatābhidhānaṃ
nāradoktastavarājaṃ hanūmatproktaṃ mantrarājātmakastavaṃ
sītāstavaṃ ca rāmaṣaḍakṣarītyādibhirmantrairyo māṃ
nityaṃ stauti tatsadr̥śo bhavenna kiṃ bhavenna kim // 14 //
iti rāmarahasyopaniṣadi prathamodhyāyaḥ // 1//

विभीषण ने पुनः प्रार्थना की— 'जो पाँच दण्डक या ९६ करोड़ नाम जप नहीं कर पाये, वो क्या करे?' तब श्रीराम ने बतलाया— 'जो आदि—अन्त में ओम (प्रणव— ॐ) लगाकर मेरे मंत्र का ५० लाख जप करे और इसी मेरे मंत्र से दुगने प्रणव (ॐ) का जप करता है वह निःसन्देह मेरा स्वरूप हो जाता है'। विभीषण ने पुनः प्रार्थना की— 'जो इतना करने में भी असमर्थ हो, वो क्या करे?' तब श्रीराम ने कहा— 'वह ३ पद्यों का गायत्रीमंत्र का पुरश्चरण करें। जो इसमें भी असमर्थ हो, वह मेरी 'गीता' (रामगीता) पढ़े और मेरे 'सहस्रनाम' का जप करे (यह सहस्रनाम मेरे विश्वरूप का परिचायक है)। अथवा मेरे १०८ नामों का जप करे। अथवा नारद द्वारा कहे गये 'रामस्तवराज' का पाठ करे। अथवा हनुमान्जी द्वारा कहे गये 'मंत्र राजात्मक स्तोत्र' का पाठ करे। अथवा 'सीतास्तोत्र' या 'रामरक्षा स्तोत्र' आदि स्तोत्रों से मेरी स्तुति करे। ऐसा करने से वे भी मेरे ही समान हो जाते हैं, इसमें सन्देह नहीं है' (१४)।

श्रीरामोपनिषद् का प्रथम सर्ग समाप्त हुआ।

[नोट : (१) 'रामगीता' श्री महर्षि वेदव्यास कृत अध्यात्म रामायण के उत्तरकाण्ड में पाँचवां सर्ग है। इस रामायण का अंग्रेजी अनुवाद लेखक के द्वारा अलग से प्रकाशित है। (२) गायत्री मंत्र निम्न है— ॐ भुभूर्वः स्वः तत्सवितुर्वरेण्यम् भर्गो देवस्य धीमहि धियो योनः प्रचोदयात्।]

14. Vibhishan asked once again, 'What should those people do who cannot read the 5 'Dandak' (as mentioned in verse no. 4 above) and do 'Japa' of 96 Crore 'Ram Mantras'?'

Then the Lord had replied to me (Vibhishan), 'In that case, in order to invoke my divine blessings, one should repeat the various hymns composed in my honour by my different ardent devotees—such as the son of Kaikasi (i.e. Vibhishan), or the hymns contained in the great Upanishads dedicated to me, or the hymns of the Gita proclaimed by me (which is called 'Ram Gita' and is a part of Adhyatma Ramayan by sage Veda Vyas; this Gita was preached by the Lord to his brother Laxman), or repeat the litany of my thousand names (because these names are all divine by nature, and are indicative of the same essence and holiness that exists in various forms much like the same basic elements of Nature combined in numerous permutations and combinations to form the myriad versions of this creation), or the one that has my one hundred names (instead of the thousand names; a sort of abridged version of these one thousand names), or the different 'Ram Ashtaks' (verses of eight stanzas; or hymns having eight verses of twin lines each), or 'Ram Stavaraj' (a special hymn) composed by the celestial sage Narad, or the great 'Stotras' (hymns) composed by Hanuman which have astounding mystical powers equivalent to those possessed by divine Mantras of the Vedas, or the hymns composed in the honour of Sita (Lord Ram's divine consort; an incarnation of Goddess Laxmi), or the famous six-letter divine Mantra 'Raam(g) Ramaya Namaha'.

A person who devotedly, with full conviction and faith, repeats any of these hymns which have equal potentials and powers², is able to overcome the ill affects of his sins and misdeeds, and becomes holy and purified as if he represented these virtues unique to me. There is no doubt about it' (9).

Thus ends Canto 1 of Ram Rahasya Upanishad.

[Note--¹There is clear message here which should be interpreted in the correct perspective. Merely repeating the Mantra would be ineffective if there is no sincerity, and the sin is repeated again and again. In other words, the offender should be sincerely regretful of what he has done and make sincere efforts to atone for his sins, even undergo severe punishment as part of the process of repentance for his misdeeds, for willingness to suffer punishment is a sign of sincerity. This punishment is like doing Tapa or severe penance which has an element of 'fire' in it; this 'fire' of regret, of repentance and of grief at the unfortunate event that has tainted the otherwise immaculate purity of the 'self' which is the pure conscious Atma or the soul representing divinity and holiness inherent in a man, acts as a cleansing agent and clears his conscious 'self' of any scars associated with the sins and misdeeds that he might have committed in his ignorance, and for which he is really and honestly regretful and sorry.

There is an old adage that to err is human, so it is not as bad to err as it is to repeat the error. Sincere regret would then inspire the man to find ways to clean his tarnished 'self', and the Lord Ram's divine Mantra would act as a spiritual medicine for him, healing his spiritual wound and helping him recover from its ill affects.

²This shows that it is not necessary to stick to any one school of spiritual philosophy to attain emancipation and salvation even as the same medicine might not be suitable for two different patients. Each individual has his unique problems and therefore what is

suitable to one individual may not be appropriate for another. The trick is to select what is most appealing to and proper for one's own self, which path is the most easy to follow, and which Mantra or hymns has a greater mental and emotional healing affect on an individual's psyche. Another point to note here is that the Lord emphasized that any hymn composed by a devotee has the same importance as the traditional sacred verses of the scriptures as long as these are sincere outpourings of the heart and done with utmost humility and devotion.]

Chapter 3/Canto 2

सनकाद्या मुनयो हनूमन्तं पप्रच्छुः। आज्ञनेय महाबल तारकब्रह्मणो रामचन्द्रस्य मन्त्रग्रामं नो ब्रूहीति।
हनूमान्होवाच। वह्निस्थं शयनं विष्णोर्ध्वचन्द्रविभूषितम्। एकाक्षरो मनुः प्रोक्तो मन्त्रराजः सुरदुमः॥ १॥

sanakādyā munayo hanūmantam papracchuḥ /
āñjaneya mahābala tārakabrahmaṇo rāmacandrasya
mantragrāmaṁ no brūhīti /
hanūmānhovāca // vahnistham śayanaṁ viṣṇorardhacandravibhūṣitam /
ekākṣaro manuḥ prokto mantrarājaḥ suradrumaḥ // 1 //

सनकादि ऋषियों ने श्रीहनुमान् जी से पूछा— महाबली अञ्जनीनन्दन् । भगवान् राम ही तारक हैं, परब्रह्म हैं। इनके मन्त्रों का उपदेश आप हम सभी के लिए करें। हनुमान् जी ने कहा— र वर्ण पर आ की मात्रा और अनुस्वार लगाने पर 'रां' यह एकाक्षर मन्त्र कल्पवृक्ष जैसा है। (१)।

1. Sage Sankadi and others asked Hanuman, 'Oh the strong and valiant son of Anjani! Lord Ram is famous as Tarak and as Brahm (i.e. he is renowned as the one who provides liberation and deliverance to the soul of a creature, as well as is a manifestation of the supreme transcendental Brahm, the Supreme Being himself). We request you to preach his divine and holy Mantras for the benefit of all of us'.

Hanuman replied, 'The root or seed Mantra of Lord Ram consists of the Sanskrit consonant 'Ra' (र as in 'run') with the vowel sound 'Aa' attached to it (आ / ā Ā- as in 'round') and a 'dot' on the top (ँ, known as the 'Anusvara: अं [n] = ṁ-- to make the entire letter sound as 'Rām / Raan(g) or Raam'). This monosyllable word 'Rām'¹ is a holistic and mystical representation of the entire holiness, sublimity and divinity of Lord Ram. The monosyllable 'Rām' (= र + आ + ँ, known as the 'Anusvara', अं) is the Beej Mantra of Lord Ram; it is the seed from which all other divine Mantras of Lord Ram sprout and develop into full-fledged Mantras.

It has the same mystical potentials and divine powers, the same importance, significance and value as the Kalpa tree is for the Gods. [This is the evergreen tree in

heaven which is considered as all wish-fulfilling. It gives the Gods whatever they desire from it. Similarly, the Mantra of Lord Ram also grants the devotees with everything they want.]

[Note—¹The one-letter Mantra of Lord Ram is thus ‘Rām’.]

ब्रह्मा मुनिः स्याद्गायत्रं छन्दो रामोऽस्य देवता । दीर्घार्धेन्दुयुजाङ्गानि कुर्याद्वह्न्यात्मनो मनोः ॥ २ ॥

brahmā muniḥ syādgāyatraṁ chando rāmo’asya devatā /
dīrghārdhenduyujāṅgāni kuryādvahnyātmano manoḥ // 2//

इस के ऋषि ब्रह्मा, गायत्री छन्द और राम देवता हैं। दीर्घ आ अनुस्वार और अग्नि बीज ‘र’ मिलाकर बने। इस मन्त्र का विनियोग अभीष्ट सिद्धि के लिए होता है। ॥२॥

2. The Rishi¹ of this Mantra is Brahma, the creator, himself. [That is, the patron sage or seer who had first visualised it, and is therefore given reverence as the father of this Mantra, is Brahma, the creator of the entire creation, himself. So, what can be more sanctified and divine than this Mantra?]

The Chanda of this Mantra is Gayatri. [A Chanda is a poetic style of composition in which the hymns of the Vedas were composed by Brahma. A Gayatri Chanda is considered as the best type of Chanda and it has three lines of eight letters each, totaling twenty four letters in all.]

Lord Ram is the Devta of this Mantra. [The Devta is the patron deity to whom the particular hymn or Mantra is dedicated.]

The basic alphabet ‘Ra’ of this Beej Mantra, or the seed or root Mantra of the Lord, is also the esoteric Beej Mantra for the ‘fire element’. In other words, the Mantra of Lord Ram has the magnificent and astounding power and potential of the ‘fire element’ inherently built into it; it is as glorious and powerful, as effective and dynamic as the fire element.

The long vowel sound represented by the second Sanskrit vowel ‘Aa’ (as in *master*) that is used as a suffix to this consonant ‘Ra’ implies the infinite and profound metaphysical and spiritual influence, importance and significance that this Mantra has in terms of its energy and potentials, which are multifarious times more than what the fire element would have had if left to own self. It has the multiplying effect of the fire element’s powers.

Meanwhile, the ‘dot’ on the top is like the crown jewel, giving the Mantra its divine authority, holiness and sanctity. The dot represents the undefined and compact atom-like beginning of creation from Brahm whose vivid manifestation Lord Ram is. It was from this ‘dot’ that the entire creation has ‘stretched out as a line to infinity’, and it is in this dot that this ‘line of creation’ would withdraw at the time of conclusion.

The invocation of this mystical, all-powerful, holy and divine Mantra has the power to bestow upon the devotee all the benefits and blessings that he seeks; it fulfills all the desires, aspirations, ambitions, hopes and expectations that arise in the Mana (mind) of the seeker (1-2).

[Note—¹The *Rishi* is the sage or seer who had first visualised a particular Mantra as a divine formula having stupendous spiritual and mystical powers and potentials. He tested it and verified its potentials and powers before prescribing it as a Mantra that could be used for doing Japa (repetition of some spiritual formula that can give the seeker the benefits that he seeks) or during formal sacrificial rituals. Thus, they rendered the otherwise mere neutral letter or group of letters into something divine and sublime, and infused it with supernatural powers, bestowing them with their renowned importance, significance and value. Therefore, the name of this particular sage or seer was invoked along with the invocation of the Mantra to honour his contribution as is the practice even in modern times when chemicals and formulae and various other scientific discoveries such as stars, comets, galaxies, distant black holes etc., or new concepts in physics, chemistry, mathematics, astronomy and other sciences are named after the scientist who first discovered them.

The difference between a *Rishi* and a *Muni* is that the latter did not divulge their realisation but preferred to keep their spiritual discoveries to themselves as the word 'Muni' is derived from the root Mana means the subtle mind and heart. On the other hand, the 'Rishis' used to preach and teach others about their astounding spiritual realisation and discoveries.]

बीजशक्त्यादिबीजेन इष्टार्थे विनियोजयेत् । सरयूतीरमन्दारवेदिकापञ्कजासने ॥ 3 ॥

श्यामं विरासनासीनं ज्ञानमुद्रोपशोभितम् । वामोरुन्यस्ततद्धस्तं सीतालक्ष्मणसंयुतम् ॥ 4 ॥

bījaśaktyādibījēna iṣṭārthe viniyojayet /

sarayūtīramandāravedikāpañkajāśane // 3//

śyāmaṃ virāsanāsīnaṃ jñānamudropaśobhitam /

vāmorunyastataddhastam sītālākṣmaṇasaṃyutam // 4//

सरयू तट पर मन्दार वृक्ष के नीचे वेदी पर कमलासन के ऊपर वीरासन से आसीन, ज्ञानमुद्रा से शोभित, बायें घुटने पर हाथ रखे हुए, सीता-लक्ष्मण से युक्त ॥३-४॥

3-4. The Beej Mantra of the Lord (i.e. 'Rām') has the same mystical dynamism, the astoundingly esoteric powers and the divine energy of infinite proportions that enable any seed to bring forth a new generation, including the cosmic seed or Brahm from which this entire creation has unfolded.

An aspirant who wishes to receive the divine blessings of Lord Ram and consequentially attain liberation and deliverance of the soul, should visualise the divine and holy form of the Lord as follows—'There is a magnificent platform or dais under the Mandar tree (the coral tree) near the banks of the holy river Saryu (on the north of the city of Ayodhya). Upon it is a seat designed as a lotus flower [3].

On this holy seat is seated Lord Ram, whose complexion is dark, in a seating posture known as 'Viraasan¹'. His upper part of the body is held in a posture known as 'Gyan Mudra²', while his left hand rests upon his left knee. Sita (his divine consort) and Laxman (his brother and comrade-in-arm) accompany him [4]. (3-4).

[Note—¹The *Viraasan* is a seating posture in which the right leg is bent at the knees and tucked under the buttock, while the body is supported by the toes of this right leg which are pointed inwards for leverage. Meanwhile, the left leg is bent at a right angle at the knee with the sole of the foot placed flat on the ground. The body is thus balanced on the toes of the right leg and the flat sole of the left leg.]

²The *Gyan Mudra* is literally the posture adopted when a teacher preaches his disciples. It basically requires that the head is held in a straight alignment with the spine, the right hand is bent inwards at the elbow, with its palm open and facing outwards, the thumb touches the tip of the first finger to form a ring, and the rest of the three fingers stand erect, touching each other. The left hand is placed upon the left thigh so that the palms rest upon the knee joint.]

अवेक्षमाणमात्मानमात्मन्यमिततेजसम् । शुद्धस्फटिकसंकाशं केवलं मोक्षकाङ्क्षया ॥ ५ ॥

avekṣamāṇamātmānamātmāmanyamitatejasam /
śuddhasphatikasamkāśam kevalam moksakāṅksayā // 5//

अमित तेजस्वी, शुद्ध स्फटिक जैसे प्रकाशित, भगवान—राम हमारी ओर देख रहे हैं, यह ध्यान करते हुए, मोक्ष की ही इच्छा से इस मन्त्र का १२ लाख जप करना चाहिए। ॥५॥

5. The Lord is immaculate, incorrupt, divine, holy, radiant and self-illuminated like pure crystal, glowing with a self-generated divine hue of immense intensity effusing from his body. The Lord is looking at me with a benevolent and benign smile—an aspirant desirous of ‘Moksha’, i.e. of liberation and deliverance of the soul, of emancipation and salvation, should meditate upon this view while doing Japa (repetition) of the holy and divine Mantra of the Lord described above for one lakh times. [1 lakh = 1,00,000.] (5).

चिन्तयन्परमात्मानं भानुलक्षं जपेन्मनुम् । वह्निर्नारायणो नाड्यो जाठरः केवलोऽपि च ॥ ६ ॥

cintayanparamātmānaṃ bhānulaṣaṃ japenmanum /
vahnirnārāyaṇo nādyo jātharaḥ kevalo'pi ca // 6//

भगवान राम के मन्त्र का ध्यान एवं जप परमात्मा, भानु, अग्नि, नारायण, नाद एवं कैवल्य पद के रूप में करना चाहिए। ॥६॥

6. The devotee aspirant should meditate upon the divine name or Mantra of Lord Ram, i.e. the Mantra 'Ram', as being a personification of the Parmatma, the supreme Atma or the cosmic Consciousness that is as glorious and splendorous as the celestial Sun. this divine Mantra is used for the purposes of doing Japa, or constant repetition of the holy name.

This Mantra of Lord Ram is also regarded as the Mantra of Lord Narayan (because Lord Ram is an incarnation of Lord Vishnu who is also known as Narayan, the Supreme Being), and it is as dynamic, powerful and potential as the living fire element. The sound of this Mantra is equivalent to the cosmic 'Naad' that is heard during meditation. [The 'Naad' is the background ethereal sound of the universe that reverberates throughout the creation, and whose vibrations are heard as the Mantra OM.]

Success in reaching this exalted state of existence when the spiritual aspirant can hear the Naad is also equivalent to attaining the Kaivalya form of Moksha—i.e. the spiritual liberation that is only one of its kind. [This is because this Naad is heard only in the higher stages of Yoga, and it is attended with experiencing of immense bliss and ecstasy. This is brought about by the tingling of the sensory nerves that is caused by the messaging effect of the high-intensity vibrations of Naad that is heard when the practitioner of Yoga does Japa with the Mantra 'OM'. Since the Mantra of Lord Ram is treated as being equivalent to OM, the same effect is created when the Lord's devotee does Japa with it. The calming effect on the nerves gives at once an immense feeling of bliss, tranquility, ecstasy and joys. This experience is very unique and cannot be matched by any other thing in this world.]

[Note: The Beej Mantra for Lord Ram is 'Rām̐' as stated in verse no. 1 herein above. In ordinary usage, it sound something like 'Rām/Raam'. Hence, for all practical purposes, the single-lettered Beej Mantra 'Rām̐' is deemed to be equivalent to the divine name of the Lord 'Rām/Raam/Rama', or more popularly the word 'Ram'. It consists of two letters: Ra + Ma.] (6)

द्व्यक्षरो मन्त्रराजोऽयं सर्वाभीष्टप्रदस्ततः। एकाक्षरोक्तमृष्यादि स्यादाद्येन षडङ्गकम् ॥ ७ ॥

तारमायारमानङ्गवाक्स्वबीजैश्च षड्विधः। त्र्यक्षरो मन्त्रराजः स्यात्सर्वाभीष्टफलप्रदः ॥ ८ ॥

dvyakṣaro mantrarājo'yaṃ sarvābhīṣṭapradastataḥ /

ekākṣaroktamṛṣyādi syādādyena ṣaḍaṅgakam // 7//

tāramāyāramānaṅgavākṣvabījaisca ṣaḍvidhaḥ /

tryakṣaro mantrarājaḥ syātsarvābhīṣṭaphalapradah // 8//

'राम' यह दो अक्षर का मन्त्र सभी अभीष्ट को देने वाला है। एकाक्षर मन्त्र 'रां' में कह गये ऋषि आदि इस के भी हैं। षडङ्गन्यास 'रां' से ही करना चाहिए। राम के पूर्व ॐ, ह्रीं, श्रीं, क्लीं, ऐं, रां इन ६ बीज मन्त्रों से किसी भी एक को लगाने पर तीन अक्षरों का मन्त्र ६ प्रकार का होता है, जो सर्वाभीष्टप्रद है। ॥७—८॥

7-8. 'Rāma/Rām̐ (pronounced as 'Raam')—this Mantra consists of two Sanskrit letters 'Raa' and 'Ma'¹. It is like a king or emperor amongst the Mantras, and has the potential to bless the aspirant and the spiritual seeker with the boon of fulfillment of all his wishes, desires and aspirations. This divine name of the Lord is the same as the one letter monosyllable Mantra 'Rām̐' described earlier, and has the same Rishi and Devta.

To use the name of the Lord, i.e. the word 'Ram' as a Mantra, one should prefix it with the following six letters or monosyllables which represent the mystical and esoteric Beej Mantras (or the root or seed Mantras) of other glorious elements of creation. They act as jewels on the crown represented by this holy and divine Mantra, and render it with a multiplier effect. These six letters or monosyllables are the following—'OM/om', 'Hrīm', 'Śrīm', 'Klīm', 'Aim' and 'Rām'².

Thus, when each of these monosyllables is added to the word 'Rām', the total number of letters becomes three (e.g. the monosyllable OM + Raa + Ma = 3 letters, making the complete Mantra as 'OM Ram'). Since there are six monosyllable Mantras that can be used as a prefix to Ram, the total number of Mantras that can be formed are also six in number³.

All these Mantras have the same divine potentials and mystical powers, but the use depends upon the system of worship adopted by the aspirant (7-8).

[Note—¹The two-letter Mantra of Lord Ram is thus 'Rām / Rāma / Raam'. (Raa + Ma)

²These six are called seed or root, or the 'Beej' Mantras. They are monosyllables, and are much like the alphabets used in science and mathematical equations to denote other elements or factors. They encrypt great secret powers of creation in themselves, and must be pronounced and used properly even as the different alphabets standing for different atoms in organic chemistry must be properly placed at their designated places to make any sense out of them; otherwise the entire complex chemical compound represented by these single alphabets or a group of alphabets having a monosyllabic sound would be meaningless. Example of a single alphabet standing for an element is say for instance 'O' standing for Oxygen, 'H' standing for Hydrogen. Example of more than one letter standing for a single element is 'Au' for gold, 'Hg' for mercury, and 'Ag' for silver. Since Au, Hg or Ag stand for a single metal, they are like the monosyllable Beej Mantras in metaphysics which might have more than one alphabet but nevertheless stand for only one single element. For instance, OM has four alphabets, viz. A, U, O and M, but the Mantra itself is regarded as a monosyllabic sound because it refers to only one divine entity Brahm.

Even in algebra, we use alphabets to denote certain things, and then go on calculating on the basis of these hypothetical assumptions to arrive at conclusive results. This system is used in all spheres of science. Therefore we conclude that the use of these 'Beej' Mantras during occult practices and ritualistic forms of formal worship to invoke divine powers and seek results is like the time tested scientific method that is now applied in the sphere of metaphysics.

The seed/root monosyllable Mantra *OM* stands for the attributeless and infinite transcendental supreme entity known as Brahm from which everything that has an existence has its origin. According to Canto 5, verse no. 16-17 of this Upanishad, OM is another name of Lord Ram because the Lord is a personification of Brahm.

The seed/root monosyllable Mantra 'Hrīm' stands for the 'Maya Shakti' element of creation. This represents the cosmic energy and divine powers of creation that create delusions. It is therefore used to enable the worshipper to overcome the delusions and its attendant problems that cause numerous hurdles in the spiritual seeker's efforts to find liberation and deliverance as well as the ultimate Truth of creation which would give him peace of mind and soul.

The seed/root monosyllable Mantra 'Śrīm' stands for the divine qualities which are like valuable assets for the aspirant. The word 'Sri' means all types of fortunes, wealth, prosperity, property, fame, splendour, magnificence, glory, well beings etc. Hence, this

Beej is for Goddess Laxmi or Ramaa, the divine consort of Lord Vishnu, as well as for Sita, the consort of Lord Ram, as she is an incarnation of Laxmi.

The seed/root monosyllable Mantra 'Klīm' stands for 'Kaamdeo' who is a manifestation of the cosmic force of Nature that creates natural desires, passions and yearnings. Hence, this Beej Mantra is regarded as the one for 'Kaam' or the natural tendency of a creature to have various desires, passions, yearnings, wishes, hopes and expectations.

The seed/root monosyllable Mantra 'Aiṃ' stands for the 'Vaak Shakti' or the power of speech and its patron Goddess Saraswati, the goddess of learning and wisdom. This is because the faculty of speech and acquisition and dispensing of knowledge and skills are intertegrated with each other.

Finally, the seed/root monosyllable Mantra 'Rām' stands for Lord Ram as well as for the fire element. Hence, it has all the dynamic potentials of 'fire', and is as radiant, energetic and glorious as this element. It is also called the 'Tarak Beej' or 'Tarak Mantra', i.e. the monosyllable mystical formula that can provide to the aspirant the passage by which he obtains final and ultimate liberation and deliverance from this world of delusions and falsehood, and ensures that his soul gets emancipation, salvation and final rest.

These root or seed Beej Mantras are used as a prefix or suffix to the main Mantra to have a multiplier effect and enhance the powers of the Mantra.

³The three lettered Mantras for Lord Ram, therefore, are the following—

'Om Rām (Om + Rā + m)', 'Hrīm Rām (Hrīm + Rā + m)', 'Śrīm Rām (Śrīm + Rā + m)', 'Klīm Rām (Klīm + Rā + m)', 'Aiṃ Rām (Aiṃ + Rā + m)' and 'Rām Rām (Rām + Rā + m)'.]

द्व्यक्षराश्चन्द्रभद्रान्तो द्विविधश्चतुरक्षरः। ऋष्यादि पूर्ववज्ज्ञेयमेतयोश्च विचक्षणैः॥ १॥

dvyakṣaraścandrabhadrānto dvividhaścaturakṣarah /

ṛṣyādi pūrvavajjñeyametayośca vicakṣanaiḥ // 9//

राम के बाद 'चन्द्र' या 'भद्र' लगाने पर चार अक्षरों का मन्त्र दो प्रकार का होता है। इन दोनों मन्त्रों (रामचन्द्र, रामभद्र) के भी ऋषि आदि पूर्ववत् हैं। ॥९॥

9. There are two words that are used as a suffix to the divine name of the Lord which is also empowered as his Mantra, and these two words are—'Chandra¹' and 'Bhadra²'.

Thus, now the Mantra 'Ram' has two forms, each having four letters. These two Mantras are the following—'Rām Candra / Raam Candra' (Raa + Ma + Chan + Dra = 4 letters), and 'Rām Bhadra / Raam Bhadra (Raa + Ma + Bha + Dra = 4 letters)³.

The Rishis and Devta of these two Mantras are also like the same ones as described earlier (9).

[Note--¹The *Chandra* means the moon; it is an epithet indicating that the entity honoured with this title is as beautiful, pleasing, spiritually soothing and enchanting as the celestial moon. The moon is said to be the celestial pitcher of the God's ambrosia which is an elixir that bestows eternity, happiness and bliss. Thus, by suffixing the Mantra of the Lord with this epithet it is vested with the special qualities that the Moon God possesses.

²The word *Bhadra* means a gentleman, a courteous and polite person, one who possesses all the noble and auspicious virtues that are expected in someone who is wise, scholarly and learned as well as well cultured and well versed in all the niceties of this world. A person who is exalted, learned, gentle, pious, virtuous, worthy, auspicious and majestic in all his demeanors and thought processes is honoured by this epithet. So this appendage to the glorious name of the Lord adds more shine and sheen to it as if it has been honoured by an additional title. It is not that the Mantra would be of any less value if these epithets were not affixed or suffixed to it—for it has been already emphasized that the very foundation of the name, i.e. the consonant ‘Ra’ is the seed/root Mantra for the fire element, and nothing in this entire creation is more effective, more potential and more powerful than the dynamism of the fire element. But it has been a convention of honouring great souls with additional titles or epithets just to show one’s respect to them.

³The four letter Mantras for Lord Ram are thus—Ram Chandra and Ram Bhadra.]

सप्रतिष्ठौ रमौ वायौ हृत्पञ्चाणो मनुर्मतः। विश्वामित्रऋषिः प्रोक्तः पङ्क्तिश्छन्दोऽस्य देवता ॥१०॥
रामभद्रो बीजशक्तिः प्रथमार्णमिति क्रमात्। भ्रूमध्ये हृदि नाभ्यूर्वोः पादयोर्विन्यसेन्मनुम् ॥ ११॥

sapratīṣṭhau ramau vāyau hr̥tpañcārṇo manurmataḥ /
viśvāmitraṛṣiḥ proktaḥ paṅktiśchando’sya devatā //10//
rāmabhadro bījaśaktiḥ prathamārṇamiti kramāt /
bhrūmadhye hr̥di nābhyūrvoh pādayervinnyasenmanum // 11//

रा, मा, य, नमः यह पञ्चाक्षर मन्त्र (रामाय नमः) हैं। इसके विश्वामित्र ऋषि, पंक्ति छन्द, रामभद्र देवता, ‘रं’ शक्ति है। भौहों के मध्य भाग, हृदय, नाभि, दोनों अरु, पैर में इसका षडङ्ग न्यास होता है।
॥१०—११॥

10-11. The five lettered Mantra is the following—Raa + Maa + Ya + Na + Maha = 5 letters, making the full Mantra as ‘Rāmāya Namaḥ’*.

The patron sage or seer of this Mantra, called its Rishi (the patron sage or seer who had first discovered it as a holy mystical formula) is Vishwamitra; the composition style of this Mantra, called its Chanda, is ‘Pankti’¹ [10]; the patron deity to whom it is dedicated is obviously Ram Bhadra (the exalted, learned, gentle, pious, virtuous, worthy, auspicious and majestic Lord known as ‘Ram’); and its divine and stupendous powers, potentials, strength and vitality is represented by the fire element encrypted in its Beej Mantra ‘Rām’. [In other words, the powers and potent of this Mantra is equivalent to that possessed by the fire element; it is as glorious, as radiant and as splendorous as the fire element.]

This divine, esoteric, sublime, mystical and spiritually empowered ethereal Mantra is invoked and trust pledged in its astounding supernatural potentials and powers by reposing it on various important locations of the body and its vital parts, such as the centre of the top of the head or skull (Brahm-randhra), the center of the eyebrows, the heart, the navel, and both the thighs of the two legs². (10-11).

[Note—¹The *Pankti Chanda* is a style of poetic composition having five lines or stanzas, each having eight letters, bringing the total to forty letters. Here the emphasis is on symmetry, because the word ‘Pankti’ also means symmetry, or a symmetrical line. In other words, all the five letters or syllables of this Mantra—Raamaaye Namahe—have equal metaphysical and spiritual value; none is more or less important or potential or powerful than the other.

²This process is called *Anga-Nyas*. The word ‘Anga’ means the body and its various parts, and ‘Nayas’ means to invoke, deposit, repose, trust, pledge, entrust, to keep a thing in mind, etc. This is a ritualistic process in which certain parts of the body are touched and certain Mantras are said. ‘Anga-Nyas’ also means the purification of the individual parts of the body and the installation of the individual letter of the Mantra, complete with its full potentials, at those points.

The locations on the body where Anga-Nyas is done has great metaphysical significance. According to verse no. 43 below, these locations are the following—Brahm-randhra (which is the hair-like slit on the top of the skull), the forehead, the central point of the eyebrows (where the symbolic third eye of wisdom is said to be located), the upper palate, the two earlobes, the heart, the navel and the two thighs = 10 sites.

Verse no. 23 of this Canto 2 specifies the points of the body where Anga-Nyas is to be done. They are Brahm-randhra, the center of the eyebrows, the heart, the navel, the knees, and the feet.

The human body is a microcosm of the cosmos, because according to the genesis of creation the Viraat Purush, the macrocosmic, all-encompassing and all-inclusive manifestation of the supreme transcendental Brahm, had metamorphosed in the shape of the human body, and therefore this body is a manifestation of the entire creation including all its Gods and all its astounding potentials. {Refer Aiteriya Upanishad of Rig Veda tradition, Canto 1, sections 1-3; Brihad Aranyaka Upanishad of Shukla Yajur Veda tradition, Canto 1, Brahman 2, verse no. 7; Canto 1, Brahman 4, verse no. 7, 11-13.}

The creation has been visualised as having three divisions which form the so-called three worlds—viz. the heavens represented by the head of the human body where the Brahm-randhra, forehead and the eyebrows are located; the terrestrial world or the earth symbolised by the heart and the navel; and the nether world by the legs and the two thighs. It must be noted that the two earlobes stand for the two extreme directions of the cosmic globe. So, when the aspirant does Anga Nyas with any Mantra on these specific points, he symbolically purifies these points on his body and empowers them with the mystical and ethereal powers of the powerful forces of Nature which these Mantras embody as mystical formulas encrypting astounding energy and forces of creation. This is a perception which implies that the ethereal and mystical powers and potentials of the Mantras representing the stupendous forces of Nature that control creation, right from its conception to its development, growth, expansion, sustenance and conclusion, are invoked and established throughout the breadth and length of this visible creation manifested in the body of the aspirant. In other words, the aspirant hopes that he would be empowered with all the glorious virtues and auspicious powers and stupendous potentials and majestic authority vested in the Viraat Purush at the cosmic level.

*The five-letter Mantra of Lord Ram is ‘Rāmāya Namaḥ / Raamaaye Namaha’]

षडङ्गं पूर्ववद्विद्यान्मन्त्रार्णैर्मनुनास्त्रकम् । मध्ये वनं कल्पतरोर्मूले पुष्पलतासने ॥ 12 ॥

लक्ष्मणेन प्रगुणितमक्षः कोणेन सायकम् । अवेक्षमाणं जानक्या कृतव्यजनमीश्वरम् ॥ 13 ॥

जटाभारलसच्छीर्षं श्यामं मुनिगणावृतम् । लक्ष्मणेन धृतच्छत्रमथवा पुष्पकोपरि ॥ 14 ॥

दशास्यमथनं शान्तं ससुग्रीवविभीषणम् । एवं लब्ध्वा जयार्थी तु वर्णलक्षं जपेन्मनुम् ॥ 15 ॥

ṣaḍaṅgaṃ pūrvavadvidyānmantrārṇairmanunāstrakam /
madhye vanaṃ kalpatarormūle puṣpalatāsane // 12//
lakṣmaṇena praguṇitamakṣṇaḥ koṇena sāyakam /
avekṣamāṇaṃ jānakyā kṛtavyajanaṃśvaram // 13//
jaṭābhāralasacchīrṣaṃ śyāmaṃ munigaṇāvṛtam /
lakṣmaṇena dhṛtacchatramathavā puṣpakopari // 14//
daśāasyamathanaṃ śāntaṃ sasugrīvavibhīṣaṇam /
evaṃ labdhvā jayārthī tu varṇalakṣaṃ japeṇmanum // 15//

पूर्ववत् मन्त्राक्षरों से न्यास करें। नन्दन वन के मध्य कल्प वृक्ष है। उसके नीचे पुष्पलता का आसन है। लक्ष्मण जी कनखियों से भगवान का धनुष देख रहे हैं। जानकी जी पंखा कर रही हैं। शिर पर जटा भार सुशोभित है, लक्ष्मण जी छत्र लिये हैं, मुनि मण्डली चारों ओर विराजमान है, रावणहन्ता श्यामवर्ण प्रभु सुग्रीव और विभीषण को साथ लिये पुष्पासन पर अथवा पुष्प के विमान पर शान्तिभाव से आसीन है। विजय की कामना करने वाले को यह ध्यान करते हुए ५ लाख मन्त्रजप करना चाहिए। ॥ १२-१५ ॥

12-15. The aspirant devotee should invoke the blessings of Lord Ram with the aforesaid Mantras and their especially empowered letters. He should meditate upon the divine and glorious vision of Lord Ram as follows—There is a Kalpa tree (the evergreen all wish-fulfilling tree of the Gods) in the center of the Nandan Van (the heavenly garden). Underneath it is a seat made of flowering creepers. [12].

Laxman, Lord Ram's younger brother, is glancing at the Lord's glorious bow from the oblique angle of his eyes. Janki (Sita, his divine consort) is waving the hand held fan for the Lord. [13].

There is a crown of matted hairs on the Lord's head; his complexion is dark, and he is surrounded by sages and seers. Laxman is standing beside him holding the ceremonial umbrella which is adorned by flowers of all kinds. [14].

The Lord, who is the slayer of the demon Ravana, is seated calmly. He is attended to by his two companions, Sugriv (the monkey king of Kishkindha) and Vibhishan (the demon king of Lanka).

A person who desires victory over any hurdle in this world should meditate upon this glorious and magnificent view of the Lord, and repeat his divine ethereal Mantras for one lakh times. [1 lakh = 1,00,000.] [15]. (12-15).

स्वकामशक्तिवाग्लक्ष्मीस्तवाद्याः पञ्चवर्णकाः । षडक्षरः षड्विधः स्याच्चतुर्वर्गफलप्रदः ॥ 16 ॥

svakāmaśaktivāglaṣmīstavādyaḥ pañcavarṇakāḥ /

ṣaḍakṣaraḥ ṣaḍvidhaḥ syāccaturvargaphalapradah // 16//

‘रामाय नमः’ इससे पहले ‘रां’ ‘क्लीं’ ‘ह्रीं’ ‘ऐं’ ‘श्री’ इन बीज मन्त्रों में किसी एक को लगाने पर ६ अक्षर का मन्त्र ६ प्रकार का हो जाता है। यह धर्म अर्थ काम मोक्ष प्रदायक है। ॥१६॥

16. When the Mantra ‘Rāmāya Namaḥ’ is prefixed by any of the following five mystically empowered Beej Mantras (or seed Mantras) of the primary forces of Nature, it becomes a six-lettered Mantra, and of five types¹. These five Beej Mantras are (i) ‘Rām’ for Lord Ram, (ii) ‘Klīm’ for Kaam Shakti (the power of desires), (iii) ‘Hrīm’ (Maya-Shakti or energy and dynamism of delusions), (iv) ‘Aiṃ’ (for Vaak or faculty of speech), and (v) ‘Śrīm’ (for Laxmi or prosperity and well being).

This cluster of divinely charged and eclectic ethereal Mantras can bestow the aspirant with the four legendary rewards of Artha (financial well being and prosperity), Kaam (fulfillment of all wishes), Dharma (auspiciousness, righteousness, probity and propriety), and Moksha (liberation and deliverance; emancipation and salvation) (16).

[Note—¹The cluster of six Mantras of six letters or syllables each is the following—

- (1) Rām Rāmāya Namaḥ (Rām + Rā + mā + ya + Na + maḥ = 6).
- (2) Klīm Rāmāya Namaḥ (Klīm + Rā + mā + ya + Na + maḥ = 6).
- (3) Hrīm Rāmāya Namaḥ (Hrīm + Rā + mā + ya + Na + maḥ = 6).
- (4) Aiṃ Rāmāya Namaḥ (Aiṃ + Rā + mā + ya + Na + maḥ = 6).
- (5) Śrīm Rāmāya Namaḥ (Śrīm + Rā + mā + ya + Na + maḥ = 6).]

पञ्चाशन्मातृकामन्त्रवर्णप्रत्येकपूर्वकम् । लक्ष्मीवाङ्मन्मथादिश्च तारादिः स्यादनेकधा ॥ 17 ॥

pañcāśanmātrkāmantravarṇapratyepakūrvakam /

lakṣmīvāṇmanmathādīśca tārādīḥ syādanekadhā // 17//

५० मातृकाओं के वर्ण, श्रीं, ऐं, क्लीं, ॐ इनमें से किसी भी एक को रामाय नमः के पहले लगाने पर यह षडाक्षर मन्त्र अनेक प्रकार से बनता है। ॥१७॥

17. When each of the fifty Beej Mantras for the fifty Matrikas¹, such as the Beej Mantras of Laxmi (prosperity; welfare—which is ‘Śrīm’), Vaak (speech—which is ‘Aiṃ’), Manmath or Kaam (natural desires—which is ‘Klīm’), the Supreme Being and transcendental Consciousness (represented by Om) etc. are added to the five letters of the Mantra for Lord Ram, viz. ‘Rāmāya Namaḥ / Raamaaya Namaha’, we get a six-letter Mantra.

[For instance, if we use the first Beej Mantra ‘Śrīm’, we get the following Mantra—‘Śrīm Rāmāya Namaḥ (Śrīm + Rā + mā + ya + Na + maḥ = 6)’.

Since there are fifty Matrikas, each having a Beej Mantra, we will have a total of fifty such Mantras.] (17).

[Note—¹The Beejnighantu text (Beej = seed Mantra; Nighantu = dictionary) written by Bharirava lists 50 such Beej Mantras and describes what they stand for. Another text

known as Beej-vidhaan has 75 lines in the poetical style called the Anushtup Chanda describing the Beej Mantras like Hrim, Strim, Aim, Krim etc. representing different deities such as Aindri, Vaamekshana, Saraswati, Kali etc. respectively. Similarly, the Ekakchar-kosha of Purshottamadeva lists the Beej Mantras of various Gods and Goddesses, such as 'A' for Vasudeo, 'Aa' for Pitaamaha (Brahma the creator of the visible world), 'Pa' for the Wind God called Pawan, 'Saa' for Laxmi the goddess of wealth as well as for Shiva the third God of the Trinity. Another text called Mantraartha-bidhan by Varadaatantra also lists the Beej Mantra such as 'Haum' for Shiva, 'Dum' for Goddess Durga, 'Krim' for Goddess Kalikaa, 'Hrim' for Goddess Bhuvaneshwari, 'Klim' for Kaamdeo-cupid, the patron god of love and passion, 'Gam' for Ganesh, 'Kshraum' for Narshingh, the half-lion and half-man incarnation of Vishnu, etc. According to Maatrikaanighantu by Mahidasa, the Beej Mantras and even the word Mantras of certain chief deities are as follows—'A' stands for Shrikantha (Shiva, the one with a blue-tinged throat), 'Keshava' for Krishna, 'Vaata' for the Wind God of Pawan, 'Ka' for Maya, 'Ma' stands both for Vaikuntha, the abode for Lord Vishnu who is the second of the Trinity Gods and is responsible for sustenance of creation, as well as for Mahaakaal, one of the names of Shiva, 'Ya' stands for Yamuna etc.

The *Maatrikaa* of a Mantra are the various Sanskrit letters or alphabets that collectively form the text of the Mantra. The word *Maatrikaa* literally means 'a little mother'. Since the Mantra represents the cosmic divinity known as the supreme transcendental Brahm in its numerous manifestations known as various Gods, the letters are called the *Maatrikaas* because they empower this Mantra with the stupendous mystical powers that this Mantra possesses much like Brahm employing his cosmic dynamic energy to enable him to initiate and then sustain and develop this creation, and even bring about its conclusion.

Brahm initiated this creation with the help of his cosmic dynamic powers and energy represented and encrypted in the Beej Mantra. But as it happened, the unfolded creation had numerous Gods and Goddesses. These Gods actually symbolise the various aspects of Brahm's cosmic powers and authority, and the Goddesses represent their empowerment and strength to give effect to their mandate. This is a classic case of delegation of authority.

References Krishna Yajur Veda = Brahm Vidya Upanishad, verse no. 62-63; Yogtattva Upanishad, verse nos. 21-22.

The 6 letter Mantra that is in addition to the ones mentioned in the previous verse no. 16 is: Om Rāmāya Namaḥ (Om + Rā + mā + ya + Na + maḥ = 6).]

श्रीमायामन्मथैकैकं बीजाद्यन्तर्गतो मनुः। चतुर्वर्णः स एव स्यात्षड्वर्णो वाञ्छितप्रदः॥ 18॥

śrīmāyāmanmathaikaikaṃ bijādyantargato manuḥ /
caturvarṇaḥ sa eva syātṣaḍvarṇo vāñchitapradaḥ // 18//

श्री, माया बीज हीं, कामबीज क्लीं आदि में कोई भी बीज आदि अन्त में तथा बीच में राम चन्द्र या रामभद्र रखने पर यह चार अक्षरो वाला (रामचन्द्र+रामभद्र) मन्त्र ६ अक्षरों का बनता है। (श्रीरामचन्द्र श्री आदि) यह मन्त्र अभीष्ट सिद्ध करता है। ॥१८॥

18. When the Beej Mantra for Laxmi, which is 'Śrīṃ', for Maya (i.e. delusions—which is 'Hrīṃ'), for Kaam or Manmath (i.e. desires—which is 'Klīṃ'), and similarly the other Beej Mantras are added as a prefix as well as a suffix to the four letter Mantra for Lord Ram, viz. 'Ram Bhadra' and 'Ram Chandra' (as given earlier in verse no. 9 above), we have two sets of six-letter Mantras, one with 'Ram Bhadra' and the other with 'Ram Chandra' in the center¹.

These Mantras are divinely empowered to bless the aspirant devotee with all that he desires. They are all wish-fulfilling (18).

[Note—¹The two sets of Mantra would be as follows—

(A) (i) Śrīṃ Rām Bhadra Śrīṃ (Śrīṃ + Raa + Ma + Bha + Dra + Śrīṃ = 6 letters).

(ii) Hrīṃ Rām Bhadra Hrīṃ (Hrīṃ + Raa + Ma + Bha + Dra + Hrīṃ = 6 letters).

(iii) Klīṃ Rām Bhadra Klīṃ (Klīṃ + Raa + Ma + Bha + Dra + Klīṃ = 6 letters).

(iv) Aiṃ Rām Bhadra Aiṃ (Aiṃ + Raa + Ma + Bha + Dra + Aiṃ = 6 letters).

(v) Rāṃ Rām Bhadra Rāṃ (Rāṃ + Raa + Ma + Bha + Dra + Rāṃ = 6 letters).

(vi) Oṃ Rām Bhadra Oṃ (Oṃ + Raa + Ma + Bha + Dra + Oṃ = 6 letters).

(B) (i) Śrīṃ Rām Candra* Śrīṃ (Śrīṃ + Raa + Ma + Ca + Ndra + Śrīṃ = 6 letters). [*'Candra' is ordinarily pronounced in common English as 'Chandra'.]

(ii) Hrīṃ Rām Candra Hrīṃ (Hrīṃ + Raa + Ma + Ca + Ndra + Hrīṃ = 6 letters).

(iii) Klīṃ Rām Candra Klīṃ (Klīṃ + Raa + Ma + Ca + Ndra + Klīṃ = 6 letters).

(iv) Aiṃ Rām Candra Aiṃ (Aiṃ + Raa + Ma + Ca + Ndra + Aiṃ = 6 letters).

(v) Rāṃ Rām Candra Rāṃ (Rāṃ + Raa + Ma + Ca + Ndra + Rāṃ = 6 letters).

(vi) Oṃ Rām Candra Oṃ (Oṃ + Raa + Ma + Ca + Ndra + Oṃ = 6 letters).]

स्वाहान्तो हुंफडन्तो वा नत्यन्तो वा भवेदयम् । अष्टाविंशत्युत्तरशतभेदः षड्वर्ण ईरितः ॥ १९ ॥

svāhānto huṃphaḍanto vā natyanto vā bhavedayam /

aṣṭāviṃśatyuttaraśatabhedah ṣaḍvarṇa īritah // 19//

किसी भी बीज मन्त्र के बाद 'रमाय' तथा अन्त में 'स्वाहा', या 'नमः' या 'हुं फट्' लगाकर इस षडाक्षर मन्त्र के एक सौ अष्टादश भेद बन जाते हैं । ॥ १९ ॥

19. If any of the six letter Mantras of Lord Ram (as described in this Upanishad)¹ is suffixed by the words 'Swāhā (ordinarily pronounced as 'Swaha')', or 'Namaḥ', or 'Huṃ

Phaṭ', then the total number of these six letter Mantras become one hundred and twenty eight. (19).

[For instance, if we use the Beej Mantra 'OM', we have the following Matras: (i) 'Om Rāmāya Svāhā; (ii) Om Rāmāya Namaḥ, and (iii) Om Rāmāya Huṃ Phaṭ'.

Om Rāmāya Svāhā (Om + Rā + mā + ya + Svā + hā = 6);

Om Rāmāya Namaḥ (Om + Rā + mā + ya + Na + maḥ = 6),

Om Rāmāya Huṃ Phaṭ (Om + Rā + mā + ya + Huṃ + Phaṭ = 6)

All other Beej Mantras cited herein above in this Upanishad can be similarly used in place of "OM" to construct the different 6-letter Mantras pertaining to Lord Ram.

These Beej Mantras are: Rām; Klīm; Hrīm; Aiṃ; and Śrīm. To each of them is added 'Rāmāya Svāhā', 'Rāmāya Namaḥ', and 'Rāmāya Huṃ Phaṭ'.

The group of Mantras of 6 letters each pertaining to Lord Ram with different Beejs as described in this verse would therefore be as follows:--

'Rām Rāmāya Svāhā', 'Rām Rāmāya Namaḥ', and 'Rām Rāmāya Huṃ Phaṭ'.

'Klīm Rāmāya Svāhā', 'Klīm Rāmāya Namaḥ', and 'Klīm Rāmāya Huṃ Phaṭ'.

'Hrīm Rāmāya Svāhā', 'Hrīm Rāmāya Namaḥ', and 'Hrīm Rāmāya Huṃ Phaṭ'.

'Aiṃ Rāmāya Svāhā', 'Aiṃ Rāmāya Namaḥ', and 'Aiṃ Rāmāya Huṃ Phaṭ'.

'Śrīm Rāmāya Svāhā', 'Śrīm Rāmāya Namaḥ', and 'Śrīm Rāmāya Huṃ Phaṭ'.

In addition to these Beej Mantras, we have other Mantras as well, such as 'Bhadra' and 'Chandra'. Using the basic Beej Mantra for Lord Ram, which is "Rām", we derive some of the Mantras as follows:--

Rām Bhadra Svāhā; Rām Bhadra Namaḥ; Rām Bhadra Huṃ Phaṭ.

Or: Rām Candra Svāhā; Rām Candra Namaḥ; Rām Candra Huṃ Phaṭ.]

ब्रह्मा संमोहनः शक्तिर्दक्षिणामूर्तिरिव च । अगस्त्यश्च शिवः प्रोक्ता मुनयोऽनुक्रमादिमे ॥ 20 ॥

brahmā saṃmohanah śaktirdakṣiṇāmūrtireva ca /
agastyaśca śivah proktā munayo'nukramādime // 20//

ब्रह्मा, सम्मोहन शक्ति, दक्षिणामूर्ति अगस्त्य, शिव इन मन्त्रों के क्रमशः मुनि हैं। ॥२०॥

20. The Rishis of these Mantras (i.e. the patron sages or seers who had first used them in their spiritual practices) are Brahma, Sammohan Shakti¹ (personification of the magical powers to hypnotize and create an illusion of reality; the delusion creating powers of the creator), Dakshinmurti (the south-facing Lord Shiva), sage Agastya, and Lord Shiva (20).

[Note—¹Refer verse no. 88 of this Canto 2.]

छन्दो गायत्रसंज्ञं च श्रीरामश्चैव देवता । अथवा कामबीजादेर्विश्वामित्रो मुनिर्मनोः ॥ 21 ॥

chando gāyatrasaṃjñam ca śrīrāmaścaiva devatā /

athavā kāmabījādervīśvāmitro munirmanoh // 21//

छन्द गायत्री, श्रीराम देवता है। अथवा 'क्लीं' जिसके आदि में है॥ उन मन्त्रों के (क्लीं रामाय नमः आदि के) विश्वामित्र ऋषि हैं। ॥२१॥

21. The Chanda, i.e. the style in which these Mantras have been conceptualized and propagated, is called Gayatri. [This composition style has three-lined verses having eight letters in each, bringing the total number of letters to twenty four. The implied meaning here is that these Mantras have the same metaphysical and spiritual value as the hymns of the Vedas composed in this particular style.]

The patron deity of these Mantras is Lord Ram.

If the Beej Mantra for Kaam (desires) is added to the six letter Mantras (instead of the suffixes used in verse no. 19), then the resultant Mantra would have sage Vishwamitra as its patron Rishi. [In other words, the six-letter Mantra of Lord Ram with the suffix of 'Klīm', which is the Beej Mantra for Kaam, was first conceptualized and practiced by sage Vishwamitra.] (21).

छन्दो देव्यादिगायत्री रामभद्रोऽस्य देवता। बीजशक्ती यथापूर्वं षड्वर्णान्विन्यसेत्क्रमात्॥ 22॥

chando devyādigāyatrī rāmabhadro'sya devatā /

bījaśaktī yathāpūrvam ṣaḍvarṇānvinyasetkramāt // 22//

आदि गायत्री छन्द है, रामभद्र देवता हैं, बीज और शक्ति पूर्ववत् हैं। इस प्रकार षडाक्षर मन्त्रों का एक एक अक्षर से षडङ्गन्यास होता है। ॥२२॥

22. The Chanda of this Mantra (described in verse no. 21) is Gayatri in its primary form. Its patron deity is again Lord Ram. [This is obvious because all the Mantras in this Upanishad are dedicated to Lord Ram and no one else.]

Its Beej and Shakti (the root and the dynamic powers and energy) of this particular Mantra is the same as for those of other six letter Mantras with suffixes.

All the six letter Mantras (as described in verse nos. 16-18) are used to do 'Anga-Nyas'. [The process and concept of 'Anga-Nyas' has been described in verse nos. 10-11 above in this Canto 2.] (22).

ब्रह्मरन्ध्रे भ्रुवोर्मध्ये ह्रन्नाभ्यूरुषु पादयोः। बीजैः षड्दीर्घयुक्तैर्वा मन्त्रार्णैवा षडङ्गकम्॥ 23॥

brahmarandhre bhruvormadhye hrñnābhyūruṣu pādayoḥ /

bījaiḥ ṣaḍdīrghayuktairvā mantrārṇaivā ṣaḍaṅgakam // 23//

ब्रह्मरन्ध्र, भूमध्य, हृदय, नाभि, घुटने, पैर इन ६ अंगों में मन्त्र के प्रत्येक वर्ण में दीर्घ आं लगाकर 'रां+रां+ मां+यां+नां+मां' या प्रथम के बीजाक्षर (रां+ह्रीं आदि) से षडङ्गन्यास होता है। ॥२३॥

23. The six cardinal points of the body which are considered as important as far as mystical form of worship using Mantras are concerned are the Brahm-randhra (the top of the skull), Bhru-madhyā (the central point of the two eyebrows), the heart, the navel, the knees and the legs (below the knees).

'Anga-Nyas' is done by these Mantras on these six points. That is, these parts are touched by the fingers and the Mantras are said so as to invoke their mystical powers and make the body purified, holy and empowered. The Mantras and their patron deity, i.e. Lord Ram in this case, are made to take their seat on the body so as to sanctify it and make it a de-facto shrine of the Lord.

Another alternative is to do Anga-Nyas by taking the Beej Mantra of Lord Ram, which is 'Rām', and adding it as a prefix to the six letter Mantras of the Lord (as described in verse no. 16-18 above).

[The final shape of the 6 Mantras for doing Anga Nyas would be as follows:

(i) Rām Rām Brahm-randhrāya Namaḥ; (ii) Rām Rā Bhru-Madhyāya Namaḥ; (iii) Rām Mā Hridayāya Namaḥ; (iv) Rām Ya Naabhi-yām Namaḥ; (v) Rām Na Janu-bhyām Namaḥ; (vi) Rām Maha Pad-Bhyām Namaḥ.] (23).

कालाम्बोधरकान्तिकान्तमनिशं वीरासनाध्यासितं मुद्रां ज्ञानमयीं दधानमपरं हस्तांबुजं जानुनि ।
सीतां पार्श्वगतां सरोरुहकरां विद्युन्निभां राघवं पश्यन्तं मुकुटाङ्गदादिविविधाकल्पोज्ज्वलाङ्गं भजे ॥ 24 ॥

kālāmbhodharakāntikāntamaniśaṃ vīrāsanādhyāsitaṃ
mudrāṃ jñānamayīṃ dadhānamaparaṃ hastāmbujaṃ jānuni /
sītāṃ pārsvagaṭāṃ saroruhakarāṃ vidyunnibhāṃ rāghavaṃ
paśyantaṃ mukuṭāṅgadādivividhākālpōjjvalāṅgaṃ bhaje // 24//

श्याम वर्ण मेष की कान्ति वाले, नित्य सुन्दर, वीरासन से आसीन, ज्ञानमुद्रा धारी, घुटने पर कर कमल रखे, मुकुट—बाजूबन्द आदि विविध अलङ्करण युक्त श्रीरामचन्द्र जी प्रकाशित होते हुए अङ्गों वाले हैं, श्री सीता जी इनके पास हाथ में कमल लिये, विद्युत छटा सम्पन्न तथा प्रभु से देखी जाती हुयी विराज रही है । मैं इन प्रभु का भजन करता हूँ। ॥२४॥

24. The aspirant devotee should meditate as follows—'I am worshipping Lord Ram who looks eternally enchanting and magnificent with his radiant dark-blue complexion that resemble the hue of the dark rain-bearing clouds. The Lord is seated in the sitting posture which combines two Aasans (meditative sitting postures) known as Viraasan and Gyan Mudra (described in verse no. 3-4). The palm of his left hand rests on his left knee.

The Lord looks most glorious and adorable with numerous beautiful ornaments such as armbands and crown etc. decorating his divine body. It is radiant with a divine halo which effuses from and spreads all around him.

Sita, his divine consort, is seated near him. She holds a lotus in her hands, is as radiant and dynamic in appearance as electric, and is being lovingly looked at by the Lord.

I offer my reverential worship and pay my obeisance to the Lord.' (24).

श्रीरामश्चन्द्रभद्रान्तो ङेन्तो नतियुतो द्विधा । सप्ताक्षरो मन्त्रराजः सर्वकामफलप्रदः ॥ 25 ॥

śrīrāmaścandrabhadrānto ṅento natiyuto dvidhā /
saptākṣaro mantrarājaḥ sarvakāmaphalapradaḥ // 25//

रामचन्द्राय तथा रामभद्राय के बाद नमः लगाने से सात अक्षरों का मन्त्र दो प्रकार का होता है जो सभी कामनाओं का पूरक है। ॥२५॥

25. When the two letter word 'Namaḥ' ('Namaha'; Na + maḥ)—which stands for showing the greatest of honour and reverence for the deity by bowing before it and literally indicates that the devotee is surrendering before the deity with the greatest of humility and submission—is added as a suffix to the two five-letter Mantras 'Rām Candrāya' and 'Rām Bhadrāya' (ordinarily pronounced as 'Ram Chandraaya' and 'Ram Bhadraaya')¹, the resultant two seven-letter Mantras become 'Rām Candrāya Namaḥ' (or 'Ram Chandraaya Namaha'), and 'Rām Bhadrāya Namaḥ' ('Ram Bhadraaya Namaha')².

These two seven-letter Mantras of Lord Ram are the fulfillers of all the wishes and desires of the devotee (25).

[Note—¹The five lettered Mantras are as follows—(1) Rām Candrāya = Rā + ma + Ca + ndrā + ya = 5 letters. (2) Rām Bhadrāya = Rā + ma + Bha + drā + ya = 5 letters.

²Hence, the final seven lettered Mantras are as follows—

(1) Rām Candrāya Namaḥ = Rā + ma + Ca + ndrā + ya + Na + maḥ = 7 letters.

(2) Rām Bhadrāya Namaḥ = Rā + ma + Bha + drā + ya + Na + maḥ = 7 letters.]

तारादिसहितः सोऽपि द्विविधोऽष्टाक्षरो मतः । तारं रामश्चतुर्थतः क्रोडास्त्रं वह्नितल्पगा ॥ 26 ॥

tārādisahitaḥ so'pi dvididho'ṣṭākṣaro mataḥ /
tāraṁ rāmaścaturthyataḥ kroḍāstraṁ vahnitalpagā // 26//

यदि इसी से पूर्व 'ॐ' लगाया जाय तो यह दोनों अष्टाक्षर मन्त्र हो जाते हैं। ॐ रामाय हुं फट् स्वाहा यह भी अष्टाक्षर मन्त्र है। (ट् अर्धमात्रिक है अतः गणना में नहीं आता)। ॥२६॥

26. If the ethereal universal monosyllable Mantra 'OM' (representing the supreme transcendental Brahm or Pranav) is added as a prefix to these twin seven-letter Mantras

(mentioned in verse no. 25), they become eight lettered Mantras. [That is, they become— (1) ‘Om Rām Candrāya Namaḥ’, and (2) ‘Om Rām Bhadrāya Namaḥ.’]¹

Another eight lettered Mantra is ‘Om Rāmāya Hum Phaṭ Swāhā’^{2*}. This Mantra uses the Beej Mantra of the fire element as a suffix, and the word ‘Swaha’ is a universal Mantra pronounced when anything is offered to the sacred fire (26).

[Note—¹The two eight-lettered Mantras of Lord Ram are the following—

(i) Om Rām Candrāya Namaḥ (“OM Ram Chandraaya Namaha”): Om + Rā + ma + Ca + ndrā + ya + Na + maḥ = 8 letters.

(ii) Om Rām Bhadrāya Namaḥ (“OM Ram Bhadraaya Namaha”): Om + Rā + ma + Bha + drā + ya + Na + maḥ = 8 letters.

²The third eight-lettered Mantras of Lord Ram is the following—

Om Rāmāya Hum Phaṭ Swāhā (“OM Raamaaya Hum Phat Swaha”): Om + Rā + mā + ya + Hum + Phaṭ + Swā + hā = 8 letters.]

अष्टार्षोऽयं परो मन्त्रो ऋष्यादिः स्यात्षडर्णवत् । पुनरष्टाक्षरस्याथ राम एव ऋषिः स्मृतः ॥ २७ ॥

गायत्रं छन्द इत्यस्य देवता राम एव च । तारं श्रीबीजयुग्मं च बीजशक्त्यादयो मताः ॥ २८ ॥

aṣṭārṣo’yaṃ paro mantro ṛṣyādiḥ syātṣaḍarṇavat /
punaraṣṭākṣarasyātha rāma eva ṛṣiḥ smṛtaḥ // 27//
gāyatraṃ chanda ityasya devatā rāma eva ca /
tāraṃ śrībijayugmaṃ ca bījaśaktyādayo matāḥ // 28//

षडाक्षर के समान इसके भी ऋषि आदि हैं। दूसरे अष्टाक्षर के राम ऋषि, गायत्री छन्द, राम ही देवता, ॐ बीज तथा श्री श्री शक्ति है। ॥२७—२८॥

27-28. The first two eight-lettered Mantras (as mentioned in verse no. 26; note no. 1) have the same patron sage or seer called the Rishi, the same composition style called the Chanda, and the same patron deity called the Mantra’s Devta as the other six-letter Mantras (mentioned in verse nos. 16-18).

The third eight-lettered Mantra (as mentioned in verse no. 26; note no. 2) has Lord Ram as its Rishi [27], Gayatri as the composition style called the Chanda, Lord Ram as the patron deity called the Devta, OM as its Beej (basis, foundation, origin), and Sri as its Shakti (dynamic energy) [28]. (27-28).

षडङ्गं च ततः कुर्यान्मन्त्रार्णैरेव बुद्धिमान् । तारं श्रीबीजयुग्मं च रामाय नम उच्चेरेत् ॥ २९ ॥

ṣaḍaṅgaṃ ca tataḥ kuryānmantrārṇaireva buddhimān /
tāraṃ śrībijayugmaṃ ca rāmāya nama uccaret // 29//

बुद्धिमान् को मन्त्राक्षरों से षडङ्गन्यास करना चाहिए (ॐ हृदयाय नमः, श्रीं शिर से स्वाहा, रामाय शिवाये वषट्, नमः कवचायहुम्, श्री नेत्राभ्यां वौषट्, ॐ अस्याय फट् कहना चाहिए) ॥२९॥

29. A wise aspirant should do 'Shandaga-Nyas' on six cardinal points of the body by devoutly pronouncing the divinely empowered Mantras.

[These Mantras are the following: (i) Om Hridaya Namaḥ; (ii) Śrīṃ Śira Sē Swāhā; (iii) Rāmāya Śivāyē Vaṣaṭ; (iv) Namaḥ Kavacāyahum; (v) Śrī Nētrābhyāṃ Vauṣaṭ; and (vi) Om Asyāya Phaṭ] (29).

[Note—The importance and the process of doing Anga Nyas have been described earlier in this Canto.]

ग्लौंमों बीजं वदेन्मायां हृद्रामाय पुनश्च ताम् । शिवोमाराममन्त्रोऽयं वस्वर्णस्तु वसुप्रदः ॥ 30 ॥

glaummoṃ bījaṃ vadenmāyāṃ hrḍrāmāya punaśca tām /
śivomārāmamantro'yaṃ vasvarṇastu vasupradaḥ // 30//

ग्लौं ॐ ह्रीं नमः रामाय ग्लौं यह नवाक्षर मन्त्र शिव उमा राम बीजों से युक्त है, यह धन प्रदायक मन्त्र है। ॥३०॥

30. The next Mantra is of nine letters, and it is 'Glaum Om Hrīm Namaḥ Rāmāya Glaum'.

This Mantra includes the root or seed Mantra encrypting the divine energy of Lords Ram and Shiva as well as Uma, the divine consort of Shiva and regarded as the great cosmic Mother. This Mantra is especially empowered to bestow wealth and prosperity to the devotee who uses it for his ritualistic worship (30).

[Note--'Glaum Om Hrīm Namaḥ Rāmāya Glaum': 'Glaum + Om + Hrīm + Na + maḥ + Rā + mā + ya + Glaum' = 9 letters.]

ऋषिः सदाशिवः प्रोक्तो गायत्रं छन्द उच्यते । शिवोमारामचन्द्रोऽत्र देवता परिकीर्तितः ॥ 31 ॥

rṣiḥ sadāśivaḥ prokto gāyatraṃ chanda ucyate /
śivomārāmacandro'tra devatā parikīrtitaḥ // 31//

इसके ऋषि सदाशिव, गायत्री छन्द, शिव उमा रामचन्द्र देवता हैं ॥३१॥

31. The patron Rishi of this Mantra is Sada-Shiva (the eternal, truthful Lord Shiva); its composition style, called its Chanda, is Gayatri; its patron deities are Lord Shiva (the third of the Trinity Gods; the concluder of creation), Uma (the divine consort of Shiva, and the cosmic Mother), and Lord Ram himself (31).

दीर्घया माययाङ्गानि तारपञ्चाण्युक्तया । रामं त्रिनेत्रं सोमार्धधारिणं शूलिनं परम् ।
भस्मोद्धूलितसर्वाङ्गं कपर्दिनमुपास्महे ॥ 32 ॥

dīrghayā māyayāṅgāni tārapañcāṇayuktayā /
rāmaṃ trinetraṃ somārdhadhāriṇaṃ śūlinaṃ param /
bhasmoddhūlitasarvāṅgaṃ kapardinamupāśmahe // 32//

इसमें ॐ से शिव, ह्रीं से उमा तथा नमः रामाय से राम की उपासना है। मैं श्रीराम, त्रिनेत्र, अर्धचन्द्रधारी, त्रिशूलधारी, सर्वाङ्ग में भस्म रमाये भगवान् शिव की उपासना करता हूँ। ॥३२॥

32. The monosyllables ‘Glaum and Om’ in the Mantra (Glaum Om Hrīm Namaḥ Rāmāya Glaum) stands for the worship of Lord Sada-Shiva (the eternal, truthful Lord Shiva who is a personified form of Consciousness); the monosyllable ‘Hrīm’ stands for the cosmic Maya Shakti or the dynamic powers and energy of the Supreme Being manifested as goddess Uma (or Parvati, the divine female aspect of Sada Shiva; the cosmic Mother); and ‘Namaḥ Rāmāya’ is indicative of Lord Ram before whom the devotee has submitted himself, before whom he bows, and to whom he pays his greatest of obeisance, reverence and homage.

While using this Mantra for worship purpose, the aspirant devotee should meditate as follows—‘I worship and contemplate upon Lord Ram in the form of Lord Sada-Shiva who has three eyes, and hence called ‘Tri-Netra’ (two conventional eyes and one eye of wisdom located in the middle-point of the eyebrows), who wears a crescent moon on his forehead, and hence called ‘Ardha Chandra Dhaari’, who holds a trident in his hands, and hence called ‘Trishul Dhaari’, and who has his entire body smeared with ash of the sacrificial fire (32).

रामाभिरामां सौन्दर्यसीमां सोमावतंसिकाम् । पाशाङ्कुशधनुर्बाणधरां ध्यायेत्त्रिलोचनाम् ॥ 33 ॥

rāmābhirāmāṃ saundaryasīmāṃ somāvatamsikām /
pāśāṅkuśadhanurbāṇadharāṃ dhyāyettrilocanām // 33//

सर्वश्रेष्ठ सुन्दरी, सौन्दर्य सीमा, चन्द्र धारिणी, पाशअङ्कुश—धनुष—बाण धारिणी, त्रिनयना भगवती का मैं ध्यान करता हूँ ॥३३॥

33. Lord Ram in his divine form as Lord Sada-Shiva is most charming and bewitching in appearance. In fact, he epitomizes the ultimate dimension of magnificence, glory, majesty, beauty and charms. He wears the crescent moon on his forehead, has the sacred ash of the fire sacrifice smeared on his divine body, holds a majestic snare or loop, a goad or a trident or a spear, a bow and an arrow in his (four) hands, and has three eyes. I

meditate upon this divine form of the Lord with the greatest of humility and reverence.’ (33).

[Note—It is important to note here that the great philosophy of ‘non-duality’ or ‘Advaita’ is being invoked here to establish oneness between Lords Ram, Shiva and Vishnu in this verse. The fact is that only Lord Vishnu has four hands and holds the weapons as mentioned here, and Lord Shiva is well known to have the moon on his forehead, ash smeared on his body, and sport three eyes. The devotee meditates on the cosmic form of Lord Ram here, as he visualizes Lord Ram as being Vishnu and Shiva at once.]

ध्यायन्नेवं वर्णलक्षं जपतर्पणतत्परः। बिल्वपत्रैः फलैः पुष्पैस्तिलाज्यैः पङ्कजैर्हुनेत् ॥ 34 ॥

dhyāyannevaṃ varṇalakṣaṃ japatarpaṇatatparaḥ /
bilvapatraiḥ phalaiḥ puṣpaistilājyaiḥ paṅkajairhunet // 34//

इस प्रकार ध्यान करते हुए मन्त्र के वर्णों की संख्या के लाख गुना जप कर, (दशांश) तर्पण कर, बिल्वपत्र, फल, कमल, पुष्प, तिल, घी से हवन (संख्यानुसार) करना चाहिए। ॥३४॥

34. Meditating in this way, the aspirant should repeat the letters or syllables of the Mantra (i.e. do Japa) for one hundred thousand times. Then one should offer oblations of water in a ritual called ‘Tarpan’, followed by a ritualistic fire sacrifice using fruits of the Vilva tree (wood apple tree), flowers of the lotus plant, sesame seeds, clarified butter (Ghee), etc. (34).

स्वयमायान्ति निधयः सिद्धयश्च सुरेप्सिताः। पुनरष्टाक्षरस्याथ ब्रह्मगायत्रराघवाः ॥ 35 ॥
ऋष्यादयस्तु विज्ञेयाः श्रीबीजं मम शक्तिकम्। तत्प्रीत्यै विनियोगश्च मन्त्रार्णैरङ्गकल्पना ॥ 36 ॥

svayamāyānti nidhayaḥ siddhayaśca surepsitāḥ /
punaraṣṭākṣarasayātha brahmagāyatra rāghavāḥ // 35//
ṛṣyādayastu vijñeyāḥ śrībijam mama śaktikam /
tatprītyai viniyogaśca mantrārṇairāṅgakalpanā // 36//

इस से सारी निधि और सिद्धि प्राप्त होती है जिन्हें देवगण चाहते हैं। श्रीरामः शरणं मम इस अष्टाक्षर मन्त्र के ब्रह्मा ऋषि, गायत्री छन्द और राघव देवता है। श्री बीज है, ‘मम’ शक्ति है। श्रीराम प्रीत्यार्थ मन्त्र का विनियोग होता है। मन्त्र के अक्षरों से न्यास करना चाहिए। ॥३५—३६॥

35-36. By doing so, all types of divine and auspicious achievements as well as mystical powers and energy that are much sought after by even the Gods are easily available to the aspirant.

The next eight-letter divine Mantra of Lord Ram is ‘Śrīrāmaḥ Śaraṇaṃ Mama’¹. [The Mantra means ‘I seek refuge and take shelter in the divine and august feet of Lord Ram’.]

The patron Rishi (sage or seer who had first visualised it and given it the status of a divine mystical formula) of this Mantra is Brahma the creator; its composition style called Chanda is Gayatri; its patron deity known as the Devta is Raghav (another name of Lord Ram because he manifested himself as an incarnation in the race of Raghu kings of Ayodhya); its Beej (seed or root) Mantra is ‘Śrī’ (literally meaning all the auspicious qualities and eclectic virtues that anyone can ever hope to possess, such as having majesty, renown, dignity, glory, honour, authority, fame and splendour that exist in this creation); and its Shakti (i.e. its dynamic energy, powerful force, empowerment and divine authority) is represented by the word ‘Mama’ (literally meaning ‘me’, and pronounced as in *come*).

This Mantra is invoked to please Lord Ram (as it involves complete surrender of the devotee at the holy divine feet of the Lord).

The process of ‘Vinigyog’, i.e. invoking the blessings of Lord Ram and reposing utmost faith in him, should be done by this Mantra (35-36).

[Note—¹‘Śrīrāmaḥ Śaraṇaṃ Mama’: This Mantra has the following eight letters—‘ Śrī + rā + maḥ + Śa + ra + ṇaṃ + Ma + ma’ = 8 letters.]

केयूराङ्गदकङ्कणैर्मणिगतैर्विद्योतमानं सदा रामं पार्वणचन्द्रकोटिसदृशच्छत्रेण वै राजितम् ।
हेमस्तम्भसहस्रषोडशयुते मध्ये महामण्डपे देवेशं भरतादिभिः परिवृतं रामं भजे श्यामलम् ॥ ३७ ॥

keyūrāṅgadakaṅkaṇairmaṇigatairvidyotamānaṃ sadā
rāmaṃ pārvānacandrakoṭisadrśacchatreṇa vai rājitaṃ /
hemastambhasahasraṣoḍaśayute madhye mahāmaṇḍape
deveśaṃ bharatādibhiḥ parivṛtaṃ rāmaṃ bhaje śyāmalam // 37//

कपूर, अङ्गद, कङ्कण के मणियुक्त आभूषणों से प्रकाशित करोड़ों पूर्ण चन्द्र तुल्य छत्र से शोभित, सोलह सहस्र स्वर्ण खम्भयुक्त महामण्डप में भरत आदि से घिरे, श्यामवर्ण श्रीराम का मैं भजन करता हूँ।
॥३७॥

37. The aspirant devotee should meditate and contemplate upon the divine vision of Lord Ram as follows—‘I worship and meditate upon Lord Ram whose complexion is glowing with the light that emanates from the wonderful ornaments worn by him. These ornaments, such as a Karnphool (ear ring), Angad (a bracelet worn on the upper arm) and Kankan (a bracelet or ornamental thread worn on the wrists), are studded with priceless gems.

He has a ceremonial umbrella, which is as magnificent and glorious as millions of full moons in its beauty and splendour, over his head.

He is seated in a majestic pavilion having sixteen thousand golden pillars. He is surrounded or attended to by his ardent followers and attendants such as his own brothers

Bharat amongst others. And he looks most charming, wonderful and majestic in his dark-complexioned body' (37).

किं मन्त्रैर्बहुभिर्विनश्वरफलैरायाससाध्यैर्वृथा किंचिल्लोभवितानमात्रविफलैः संसारदुःखावहैः।
एकः सन्नपि सर्वमन्त्रफलदो लोभादिदोषोज्झितः श्रीरामः शरणं ममेति सततं मन्त्रोऽयमष्टाक्षरः॥ 38 ॥

kiṃ mantrairbahubhirvinaśvaraphalairāyāsasādhyaivṛthā
kiṃcillobhavitānamātraviphalaiḥ saṃsāraduḥkhāvahaiḥ /
ekaḥ sannapi sarvamantraphalado lobhādidoṣojjhitaḥ
śrīrāmaḥ śaraṇaṃ mameti satataṃ mantro'yamaṣṭākṣaraḥ // 38//

विनाशीफल देने वाले, परिश्रम साध्य, अर्थ लोभ रूप फल देने वाले, संसार के दुःखों से पूर्ण, बहुत मन्त्रों से क्या लाभ? समस्त मन्त्रों का फल देने वाला, लोभ आदि दोष का निवारक एक अष्टाक्षर मन्त्र श्रीराम शरणं मम ही पर्याप्त है। ॥३८॥

38. This eight-lettered Mantra 'Śrīrāmaḥ Śaraṇaṃ Mama (Sri Raamaha Sharnam Mama)' is complete and all sufficient in every respect. It can bestow all the benefits that one can ever hope to get by any kind of divine intervention of any God by using any Mantra dedicated to any of the Gods.

This single Mantra has the divine power and glorious potentials to bless the devotee with all the imaginable boons that he can ever hope to have. It gives eternal and everlasting rewards (i.e. the boons that this Mantra grants the aspirant devotee are of a permanent nature) in the form of permanently eliminating all his worldly faults, such as his having greed, yearnings and rapacity for perishable things of the material and impermanent world (instead of having spiritual leanings and having divine expectations such as the wish for obtaining emancipation and salvation).

What is the use of invoking other Mantras (of any other deity) which require a lot of efforts to be successful, which give rewards or fruits that are not permanent, and which entail a lot of worldly hardships and unnecessary toil, when the same, rather better and more permanent rewards, can be had by invoking this single Mantra of Lord Ram (38).

एवमष्टाक्षरः सम्यक् सप्तधा परिकीर्तितः। रामसप्ताक्षरो मन्त्र आद्यन्ते तारसंयुतः॥ 39 ॥

evamaṣṭākṣaraḥ samyak saptadhā parikīrtitaḥ /
rāmasaptākṣaro mantra ādyante tārasaṃyutaḥ // 39//

यह अष्टाक्षर भी बीज भेद से सात प्रकार का है। रामः शरणं मम के आदि अन्त में ॐ लगाने पर नवाक्षर मन्त्र बन जाता है। षडाक्षर जैसा ही इसका भी न्यास है। ॥३९॥

39. This eight letter Mantra (‘Śrīrāmaḥ Śaraṇaṃ Mama’ as narrated in verse nos. 35-36 herein above) can have other variations if the other Beej Mantras are added as a prefix to it. Then, the total number of such eight letter Mantras become seven.

[The other six Beej (seed or root) Mantras are— Om; Rāṃ; Klīm; Hrīm; Aiṃ; and Śrīm—see verse no. 8.]¹

Further, if these Beej Mantras are added to the above eight letter Mantra (‘Śrīrāmaḥ Śaraṇaṃ Mama’), it becomes a nine letter Mantra devoted to Lord Ram².

If the ethereal universal Mantra OM standing for the supreme transcendental Being (Brahm) is added as a prefix and a suffix to the basic Mantra ‘Rāmaḥ Śaraṇaṃ Mama’, then the resultant Mantra becomes a nine-lettered Mantra as follows—‘Om Rāmaḥ Śaraṇaṃ Mama’³. [The brief meaning of this universal Mantra of submission to the Lord is—‘OM salutations! I seek and take refuge in the holy august feet of Lord Ram who is none other but the supreme Brahm himself.’]

It is invoked in the same way as the eight-lettered Mantra, and its ‘Anga-Nyas’ is also done in the same manner as is done for all other divine Mantras (39).

[Note—¹The seven forms of the eight letter Mantras are the following—

(1) Śrī Rāmaḥ Śaraṇaṃ Mama; (2) ‘Om Rāmaḥ Śaraṇaṃ Mama’; (3) ‘Rāṃ Rāmaḥ Śaraṇaṃ Mama’; (4) ‘Klīm Rāmaḥ Śaraṇaṃ Mama’; (5) ‘Hrīm Rāmaḥ Śaraṇaṃ Mama’; (6) ‘Aiṃ Rāmaḥ Śaraṇaṃ Mama’; and (7) ‘Śrīm Rāmaḥ Śaraṇaṃ Mama’.

²The nine letter Mantras would be as follows:

(i) Om Śrīrāmaḥ Śaraṇaṃ Mama; (ii) Rāṃ Śrīrāmaḥ Śaraṇaṃ Mama; (iii) Klīm Śrīrāmaḥ Śaraṇaṃ Mama; (iv) Hrīm Śrīrāmaḥ Śaraṇaṃ Mama; (v) Aiṃ Śrīrāmaḥ Śaraṇaṃ Mama; and (vi) Śrīm Śrīrāmaḥ Śaraṇaṃ Mama.

³The nine letter Mantra with OM as a prefix and suffix is the following—

‘Om Rāmaḥ Śaraṇaṃ Mama Om’ (Om + Rā + maḥ + Śa + ra + ṇaṃ + Ma + ma + Om = 9 letters).]

नवार्णो मन्त्रराजः स्याच्छेषं षड्वर्णवन्त्यसेत् । जानकीवल्लभं डेन्तं वह्नेर्जायाहुमादिकम् ॥ 40 ॥

navārṇo mantrarājaḥ syāccheṣaṃ ṣaḍvarṇavannyaset /
jānakīvallabhaṃ nentaṃ vahnerjāyāhumādikam // 40//

यह नवाक्षर मन्त्रराज सर्वाभीष्टफलप्रद है। षडाक्षर जैसा ही इसका भी न्यास है। ‘जानकी वल्लभाय स्वाहा हुम्’ यह दस अक्षरों का मन्त्र सर्वाभीष्टफलप्रद है। ॥४०॥

40. The nine-lettered Mantra (as described in verse no. 39) is called ‘Mantra Raaj’ or the king amongst the Mantras of Lord Ram. It gives the aspirant all that he desires, besides bestowing upon him greatness and majesty.

The ten-letter Mantra of Lord Ram is ‘Jānakī Vallabhāya Svāhā Hum’¹. [This Mantra means ‘I offer my oblations to the dear Lord of Jankī (Sita) who is as powerful as the fire element and its personification.’] (40).

[Note—¹The ten letters of this Mantra are the following— Jā + na + kī + Va + lla + bhā + ya + Svā + hā + Hum = 10 letters.]

दशाक्षरोऽयं मन्त्रः स्यात्सर्वाभीष्टफलप्रदः। दशाक्षरस्य मन्त्रस्य वसिष्ठोऽस्य ऋषिर्विराट्॥ 41॥

छन्दोऽस्य देवता रामः सीतापाणिपरिग्रहः। आद्यो बीजं द्विठः शक्तिः कामेनाङ्गक्रिया मता॥ 42॥

daśākṣaro’yaṃ mantraḥ syātsarvābhīṣṭaphalapradaḥ /

daśākṣarasya mantrasya vasiṣṭho’sya ṛṣirvirāt // 41//

chando’sya devatā rāmaḥ sītāpāṇiparigrahaḥ /

ādyo bījaṃ dvitṭhaḥ śaktiḥ kāmenāṅgakriyā matā // 42//

इस दशाक्षर मन्त्र के वशिष्ठ ऋषि, विराट् छन्द, राम देवता, जानकी वल्लभाय बीज, स्वाहा शक्ति है, कामबीज क्लीं से इसका न्यास किया जाता है। ॥४१—४२॥

41-42. This ten letter divine Mantra of Lord Ram (described in verse no. 40) is a bestower of all auspiciousness to the worshipper, and is a fulfiller of all his wishes, desires and aspirations.

The patron Rishi (sage or seer) of this ten lettered Mantra is Vashistha [41]; its style of composition, called a Chanda, is Viraat¹; its patron deity is Lord Ram himself; its Beej (seed or root) Mantra upon which it is based or which forms its foundation is ‘Jānakī Vallabhāya’; and its Shakti, or its intrinsic mystical powers, dynamic energy and divine potentials which render this Mantra with its divine glory, authority and powers, is ‘Swaha’ (because this word is pronounced when offerings are made to the sacrificial fire, and therefore the use of this word with the Mantra implies that the stupendous powers of the Fire God are being invoked by the aspirant).

Its ‘Anga-Nyas’, i.e. its invocation and installation on the various parts of the body of the worshipper, is done by employing the Beej Mantra (i.e. the seed/root monosyllable word) for Kaam (meaning fulfillment of desires and wishes), which is ‘Klīm’. [That is, this Mantra has the mystical powers to fulfill all the wishes of the aspirant devotee. With ‘Klīm’, the Mantra becomes—‘Klīm Jānakī Vallabhāya Svāhā’.] [42]. (41-42).

[Note—¹The *Viraat Chanda* is one in which the verse has four lines, each having ten letters, bringing the number of letters to forty.

This is another version of the ten letter Mantra— Klīm Jānakī Vallabhāya Svāhā: Klīm + Jā + na + kī + Va + lla + bhā + ya + Svā + hā = 10 letters.]

शिरोललाटभ्रूमध्ये तालुकर्णेषु हृद्यपि। नाम्भूरुजानुपादेषु दशार्णान्विन्यसेन्मनोः॥ 43॥

śirolalāṭabhrūmadhye tālukarṇeṣu hr̥dyapi /
nāmbhūrujānupādeṣu daśārṇānvinyasenmanoh // 43//

मन्त्र के दस अक्षरों का क्रमशः शिर—ललाट—भूमध्य—तालु—दोनों कान—हृदय—नाभि—दोनों घुटनों (दोनों पैर) में न्यास होता है। ॥४३॥

43. Each of the ten letters of this Mantra are used to do 'Anga-Nyas', or the purification of the individual parts of the body and the installation of the individual letter of the Mantra, complete with its full potentials, at those points.

The ten points of the body where this Anga-Nyas is done are the following—the head, the forehead, the middle of the eyebrows, the palate in the mouth, the two ears, the heart, the navel, and the two knees (i.e. upon the two legs) (43).

[Note—The Anga-Nyas with the ten letter Mantra prefixed by the Kaam Beej 'Klīm' as described in verse no. 42 is done as follows—(1) The letter 'Klīm' on the head = first place; (2) The letter 'Jā' on the forehead = second place; (3) The letter 'Na' on the center of the eyebrows = third place; (4) The letter 'kī' on the palate = fourth place; (5) The letter 'Va' on one ear = fifth place; (6) The letter 'Lla' on the other ear = sixth place; (7) The letter 'bhā' on the heart = seventh place; (8) The letter 'Ya' on the navel = eighth place; (9) The letter 'Svā' on one knee = ninth place; and (10) The letter 'hā' on the other knee = tenth place.]

अयोध्यानगरे रत्नचित्रे सौवर्णमण्डपे । मन्दारपुष्पैराबद्धविताने तोरणाञ्जिते ॥ 44 ॥

ayodhyānagare ratnacitre sauvarṇamaṇḍape /
mandārapuṣṣpairābaddhavitāne toraṇāñcite // 44//

अयोध्यापुरी में अनेक रत्नों से युक्त सुवर्णमण्डप है, वहां मन्दार पुष्पों से मण्डप सजाया गया है, तोरण द्वार सजा है। ॥४४॥

44. The aspirant devotee should meditate and contemplate upon the divine vision of Lord Ram as follows—'In the divine city of Ayodhya there is a golden pavilion studded with uncountable precious gems. In it, a special platform has been decked up with the flowers of the Mandaar tree (the coral tree), and it has a magnificently carved ornate gate which is decorated with beautiful buntings, hangings and festoons of various kinds (44).

सिंहासने समासीनं पुष्पकोपरि राघवम् । रक्षोभिर्हरिभिर्देवैर्दिव्ययानगतैः शुभैः ॥ 45 ॥

siṃhāsane samāsīnaṃ puṣṣakopari rāghavam /

rakṣobhirharibhirdevairdivyayānagataiḥ śubhaiḥ // 45//

पुष्प के सिंहासन पर भगवान राम आसीन हैं। दिव्य विमानों पर राक्षस—श्रीविष्णु—देवगण बैठे हुये स्तुतिगान कर रहे हैं। ॥४५॥

45. Lord Ram is seated on a throne made of (i.e. decorated with) flowers.

Sitting in celestial chariots or magnificent aerial vehicles, the divine attendants of Lord Vishnu as well as other Gods and holy Spirits are in attendance (45).

संस्तूयमानं मुनिभिः प्रह्वैश्च परिसेवितम्। सीतालङ्कृतवामाङ्गं लक्ष्मणेनोपसेवितम्। 46 ॥

saṁstūyamānaṁ munibhiḥ prahvaiśca parisevitam /

sītālāṅkṛtavāmāṅgaṁ lakṣmaṇenopasevitam //46//

मुनिजन, शरणागत जनों के साथ सेवा में तत्पर हैं, वाम भाग सीता जी से अलङ्कृत है, लक्ष्मण जी सेवा कर रहे हैं। ॥४६॥

46. All of them are praising the Lord by singing or chanting his glories by way of sacred hymns.

Great sages, accompanied by the Lord's ardent devotees such as Prahalad as well as other followers and attendants, are busy serving the Lord.

To the left of the Lord is Sita (his divine consort). His younger brother Laxman is too engaged in serving the Lord along with Sita and others (46).

श्यामं प्रसन्नवदनं सर्वाभरणभूषितम्। ध्यायन्नेवं जपेन्मन्त्रं वर्णलक्ष्मणन्यधीः॥ 47 ॥

śyāmaṁ prasannavadanaṁ sarvābharaṇabhūṣitam /

dhyāyannevaṁ japeṇmantraṁ varṇalakṣaṁananyadhīḥ // 47//

श्याम वर्ण, प्रसन्नमुख प्रभु सभी अलङ्करणों से विभूषित हैं। इस प्रकार अन्य चिन्तन से विरत ध्यान करते हुए मन्त्र वर्ण संख्यानुसार १० लाख मन्त्रजप करना चाहिए। ॥४७॥

47. Lord Ram is dark complexioned with a cheerful face, and is adorned with all possible ornaments and decorations befitting his exalted stature'.

Holding this glorious and divine vision of the Lord in sight, the aspirant devotee should concentrate his mind exclusively upon the magnificent, holy and divine vision of the Lord, and eliminate all sorts of other visions that might be cluttering his imaginative mind. Depending upon the number of letters in the Mantra used to worship the Lord, the

aspirant devotee should repeat that Mantra for one lakh times (i.e. for 1,00,000 times) (47).

रामं डेन्तं धनुष्पाणयेऽन्तः स्याद्वह्निसुन्दरी । दशाक्षरोऽयं मन्त्रः स्यान्मुनिर्ब्रह्मा विराट् स्मृतः ॥ 48 ॥
छन्दस्तु देवता प्रोक्तो रामो राक्षसमर्दनः । शेषं तु पूर्ववत्कुर्याच्चापबाणधरं स्मरेत् ॥ 49 ॥

rāmaṃ nentaṃ dhanuṣpāṇaye'ntaḥ syādvahnīsundarī /
daśākṣaro'yaṃ mantraḥ syānmunirbrahmā virāṭ smṛtaḥ // 48//
chandastu devatā prokto rāmo rākṣasamardanaḥ /
śeṣaṃ tu pūrvavatkuryāccāpabāṇadharaṃ smaret // 49//

रामाय धनुष्पाणये स्वाहा यह दस अक्षरों का मन्त्र है। इसके ऋषि ब्रह्मा, विराट्, छन्द और चापबाणधर राम देवता हैं। धनुर्धर राम का ध्यान इसमें होता है, न्याय आदि पूर्ववत् ही है। ॥४८—४९॥

48-49. The next ten-lettered Mantra of Lord Ram is the following—‘Rāmāya Dhanuṣpāṇayē Svāhā’¹ / Raamaaya Dhanushpaanaye Swaha’¹. [This Mantra briefly means ‘I offer my oblations to Lord Ram who holds a bow in his hand.’]

The patron Rishi (sage or seer) of this Mantra is Brahma, the creator of the world [48]; its composition style, called the Chanda, is Viraat²; and its patron deity is Lord Ram who is the slayer of demons (representing all the evil, sinful, corrupt, pervert and negative forces of creation).

This Mantra is invoked and used for meditation purposes when Lord Ram is to be worshipped in his divine form holding a bow and an arrow. [The ‘Anga-Nyas’ with it is done in the same way as for other Mantras of ten letters as mentioned in verse nos. 40-43.) [49]. (48-49).

[Note—¹The ten letters of the Mantra ‘Rāmāya Dhanuṣpāṇayē Svāhā’ are the following—Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā’ = 10 letters. The word ‘Dhanush’ means a bow; hence this Mantra honours the Lord who holds a bow to eliminate the evil ones and the enemies of his devotees.

²The *Viraat Chanda* is one in which the verse has four lines each having ten letters, bringing the number of letters to 40.]

तारमायारमानङ्गवाक्स्वबीजैश्च षड्विधः । दशाक्षो मन्त्रराजः स्याद्रुद्रवर्णात्मको मनुः ॥ 50 ॥

tāramāyāramānaṅgavākṣvabījaiśca ṣaḍvidhaḥ /
daśārṇo mantrarājaḥ syādrudravarnātmako manuḥ // 50//

यही दशाक्षर मन्त्र ११ वर्णों का हो जाता है जब उसमें प्रारम्भ में ॐ, ह्रीं, श्रीं, क्लीं, ऐं, रां में से कोई भी एक बीज मन्त्र लगाया जाता है। इस एकादशाक्षर मन्त्र का ६ प्रकार का रूप हो जाता है। ॥५०॥

50. This ten-letter Mantra becomes an eleven-lettered one when it is prefixed with any one of the Beej Mantras such as Om̐, Hrīm̐, Śrīm̐, Klīm̐, Aiṁ, Rām̐ (as described earlier in verse no. 8). These Mantras are called 'Mantra Raaj' or the king amongst the Mantras because they have immense spiritual powers and divine potentials.

Hence, with these six Beej Mantras added to the ten-lettered Mantra (described in verse nos. 48-49 herein above), the resultant eleven-lettered Mantras are of six types¹ (50).

[Note—¹The six eleven-lettered Mantras are the following—

(1) 'Om̐ Rāmāya Dhanuṣpāṇayē Svāhā' are the following— Om̐ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 11 letters.

(2) 'Hrīm̐ Rāmāya Dhanuṣpāṇayē Svāhā' are the following— Hrīm̐ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 11 letters.

(3) 'Śrīm̐ Rāmāya Dhanuṣpāṇayē Svāhā' are the following— Śrīm̐ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 11 letters.

(4) 'Klīm̐ Rāmāya Dhanuṣpāṇayē Svāhā' are the following— Klīm̐ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 11 letters.

(5) 'Aiṁ Rāmāya Dhanuṣpāṇayē Svāhā' are the following— Aiṁ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 11 letters.

(6) 'Rām̐ Rāmāya Dhanuṣpāṇayē Svāhā' are the following— Rām̐ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 11 letters.]

शेषं षडर्णवज्ज्ञेयं न्यासध्यानादिकं बुधैः । द्वादशाक्षरमन्त्रस्य श्रीराम ऋषिरुच्यते ॥ 51 ॥

जगती छन्द इत्युक्तं श्रीरामो देवता मतः । प्रणवो बीजमित्युक्तः क्लीं शक्तिर्ही च कीलकम् ॥ 52 ॥

मन्त्रेणाङ्गानि विन्यस्य शिष्टं पूर्ववदाचरेत् । तारं मायां समुच्चार्य भरताग्रज इत्यपि ॥ 53 ॥

śeṣaṁ ṣaḍarṇavajjñeyaṁ nyāsadhyānādikaṁ budhaiḥ /

dvādaśākṣaramantrasya śrīrāma ṛṣirucyate // 51//

jagatī chanda ityuktaṁ śrīrāmo devatā mataḥ /

praṇavo bījāmitiyuktaḥ klīm̐ śaktirhrīm̐ ca kīlakam // 52//

mantreṇāṅgāni vinyasya śiṣṭaṁ pūrvavadācaret /

tāraṁ māyāṁ samuccārya bharatāgraja ityapi // 53//

न्यास और ध्यान तो इसका भी षडक्षर जैसा ही है। (1) ॐ ह्रीं भरताग्रज राम क्लीं स्वाहा (2)— ॐ रामाय धनुष्पाणये स्वाहा यह --- १२ अक्षरों का द्वादशाक्षर मन्त्र है। इसके श्रीराम ऋषि हैं, जगती छन्द है, श्रीराम देवता हैं, प्रणव (ॐ) बीज है, क्लीं शक्ति, और ह्रीं कीलक है। मन्त्र से अङ्गन्यास करे, शेष पूर्ववत् है। ॥५१—५३॥

51. It should be understood that the process of doing Anga-Nyas (invoking these above Mantras and reposing them on specific parts of the body) and Dhyan (meditation and contemplation using these Mantras) are done in the same way as is normally done for six letter Mantras (as described in verse nos. 16-18).

The next set of Mantras are twelve-letter ones. They are (i) 'Om Hṛīm Bharatāgraja Rāma Klīm Svāhā'; and (ii) 'Om Hṛīm Rāmāya Dhanuṣpāṇayē Svāhā'¹.

The patron Rishi (sage or seer) of these Mantras is Lord Ram himself (i.e. it was envisioned by the Lord himself and infused with supernatural divine powers in order to honour his younger brother and ardent devotee Bharat) (51).

[¹Om Hṛīm Bharatāgraja Rāma Klīm Svāhā = Om + Hṛīm + Bha + ra + tā + gra + ja + Rā + ma + Klīm + Svā + hā = 12 letters.

Om Hṛīm Rāmāya Dhanuṣpāṇayē Svāhā' = Om + Hṛīm + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā' = 12 letters.

The meaning of these two Mantra are as follows: (i) 'I offer my oblations to Lord Ram who is the revered elder brother of Bharat'. An offering is to be made to the sacred fire with this Mantra with the last word 'Swāhā'. (i) 'I offer my oblations to Lord Ram who holds a bow in his hand'. An offering is to be made to the sacred fire with this Mantra with the last word 'Swāhā'.]

52. The style of composition of this Mantra, called the Mantra's Chanda, is Jagati². Its patron deity or Devta (to whom this Mantra is dedicated) is Lord Ram.

The Beej Mantra (i.e. the seed or root monosyllable Mantra) for Pranav (OM) is used as the primary Beej Mantra (i.e. as a prefix) for this Mantra for Lord Ram (because the Lord is none else but the supreme Brahm himself).

The Shakti of the Mantra (i.e. the word which represents its empowerment, its dynamic powers and potentials) as well as its 'Kilak' (i.e. the mystical post or peg to which a Mantra used in occult forms of worship is hitched or pegged to, or which helps it to derive its mystical powers) is the monosyllable word 'Klīm' (52).

53. This Mantra is used for doing the ritual of Anga-Nyas (described in verse nos. 10-11) and Viniyog³ is done in the same manner as for six letter Mantras.

The Mantra with which Anga-Nyas and Viniyog are done has the Tarak Mantra 'OM' along with the Beej Mantra for Maya (which is 'Hṛīm') and the word 'Bharataagraj' (meaning 'the elder brother of Bharat') for Lord Ram incorporated in it (53). [51-53]

[²The *Jagati Chanda* is a verse of four lines with twelve letters in each line, bringing the total number of letters to forty eight.

³*Viniyog* is the process by which a particular Mantra is invoked during a formal form of worship in a ritualistic manner so that desired results are obtained by invoking the blessing of the patron deity or God to whom this Mantra is dedicated. The word 'Viniyog' literally means a humble and prayerful invocation of the patron God and establishing a union between the individual aspirant and this Divinity, thereby investing the aspirant or his body with the stupendous powers, the dynamism, the energy and the potentials of the relevant God, and enabling the worshipper to obtain success in his endeavours and attain his desired objective.]

रामं क्लीं वह्निजायान्तं मन्त्रोयं द्वादशाक्षरः। ॐ हृद्भगवते रामचन्द्रभद्रौ च डेयुतौ ॥ 54 ॥
अर्काणो द्विविधोऽप्यस्य ऋषिध्यानादिपूर्ववत्। छन्दस्तु जगती चैव मन्त्रार्णैरङ्गकल्पना ॥ 55 ॥

rāmaṃ klīm vahnijāyāntaṃ mantroyaṃ dvādaśākṣaraḥ /
oṃ hr̥dbhagavate rāmacandrābhadrāu ca ḍeyutau // 54//
arkārṇo dvividho'pyasya ṛṣidhyānādīpūrvavat /
chandastu jagatī caiva mantrārṇairāṅgakalpanā // 55//

‘ॐ नमो भगवते राम चन्द्राय’ तथा ‘ॐ नमो भगवते रामभद्राय’ यह दोनों भी द्वादशाक्षर मन्त्र हैं। ऋषि और ध्यान इनके पूर्ववत् हैं। छन्द जगती है। मन्त्र के वर्णों से अङ्गन्यास करना चाहिए। ॥५४—५५॥

54. The next set of two twelve-letter Mantras of Lord Ram is the following—(i) ‘Oṃ Namō Bhagawatē Rāma Candrāya’; and (ii) ‘Oṃ Namō Bhagawatē Rāma Bhadrāya’¹.

[The meaning of these two Mantras are the following:- (i) ‘OM salutations! I most reverentially bow before Lord Ram who is as magnificent and divine as the Moon’; and (ii) ‘OM salutations! I most reverentially bow before Lord Ram who is a thorough gentleman’.] (54).

55. These two twelve-lettered Mantras have their Rishis (the sages or seers who had first devised them and put them into practice) etc. the same as the first twelve-lettered Mantra. [All the three twelve-lettered Mantras of Lord Ram have been described in verse no. 54.]

Their Chanda (composition style) is also Jagati, and Anga-Nyas and Viniyog etc. with all these three twelve-lettered Mantras are done in the same manner (55). [54-55]

[Note—¹The twelve letters of these two Mantras are the following—

(i) ‘Oṃ Namō Bhagawatē Rāma Candrāya’: Oṃ + Na + mō + Bha + ga + wa + tē + Rā + ma + Ca + ndrā + ya = 12 letters.

(ii) ‘Oṃ Namō Bhagawatē Rāma Bhadrāya’: Oṃ + Na + mō + Bha + ga + wa + tē + Rā + ma + Bha + drā + ya = 12 letters.]

श्रीरामेति पदं चोक्त्वा जयराम ततः परम्। जयद्वयं वदेत्प्राज्ञो रामेति मनुराजकः॥ 56 ॥
त्रयोदशार्णं ऋष्यादि पूर्ववत्सर्वकामदः। पदद्वयद्विरावृत्तेरङ्गं ध्यानं दशार्णवत्॥ 57 ॥

śrīrāmeti padaṃ coktvā jayarāma tataḥ param /
jayadvayaṃ vadetprājño rāmeti manurājakaḥ // 56//
trayodaśārṇa ṛṣyādi pūrvavatsarvakāmadah /
padadvayadvirāvṛtteraṅgaṃ dhyānaṃ daśārṇavat // 57//

‘श्रीराम जय राम जय जय राम’ यह तेरह वर्ण का सर्वाभीष्टप्रद मन्त्र है। ध्यान आदि पूर्ववत् है। मन्त्र के ६ शब्दों से अङ्गन्यास करन्यास किया जाता है। जो दशाक्षर जैसा ही है। ॥५६—५७॥

56. The next Mantra has thirteen letters. It is ‘Śrī Rāma Jaya Rāma Jaya Jaya Rāma’¹. [This Mantra means—‘Hail Lord Ram; Glory be to him; Cheers for Lord Ram’.]

This Mantra is like the king of all Mantras, and is used by wise ones (56).

57. This thirteen letter Mantra is a fulfiller of all the wishes, desires and aspirations of a wise aspirant devotee. The process of meditating upon the Lord using this Mantra is the same as described previously.

The method of doing Anga-Nyas (purification of the body; invoking the powers of the Mantra and reposing them on the specific points of the body) and Dhyān (doing meditation and contemplation) with this Mantra is the same way as the method employed for ten-lettered Mantra (as described in verse nos. 40-43) (57). [56-57]

[Note—¹The thirteen letters of this Mantra ‘Śrī Rāma Jaya Rāma Jaya Jaya Rāma’ are the following—Śrī + Rā + ma + Ja + ya + Rā + ma + Ja + ya + Ja + ya + Rā + ma = 13 letters.]

तारादिसहितः सोऽपि स चतुर्दशवर्णकः। त्रयोदशार्णमुच्चार्य पश्चाद्रामेति योजयेत्॥ 58॥

tārādisahitaḥ so’pi sa caturdaśavarṇakaḥ /

trayodaśārṇamuccārya paścādrāmeti yojayet // 58//

इसी में प्रारम्भ में ॐ लगाने पर चौदह अक्षरों का मन्त्र होता है। यदि तेरह अक्षरों वाला मन्त्र कहकर बाद में ‘राम’ जोड़ा जाय तो १५ अक्षरों का मन्त्र हो जाता है। यह मन्त्र तो साधकों के लिए कल्पवृक्ष ही है। ॥५८॥

58. When the ethereal universal Mantra for Pranav (the supreme Brahm), i.e. the Mantra ‘OM’, is added as a prefix to the above Mantra (as described in verse no. 56), it becomes a fourteen-lettered Mantra.

This Mantra is now ‘Om Śrī Rāma Jaya Rāma Jaya Jaya Rāma’¹. [The meaning modifies a bit to mean ‘OM salutations! Hail Lord Ram; Glory be to him; Cheers for Lord Ram’. It also means this—‘Glory be to Lord Ram who is a manifestation of the supreme Brahm represented by the word OM; Glory be to him; Cheers for Lord Ram as a manifestation of OM’.]

If the thirteen-lettered Mantra (as described in verse no. 56) is suffixed with the two-lettered word ‘Ram’ (Raa + Ma) at the end of it, the resultant Mantra would have fifteen letters. This Mantra would then become ‘Śrī Rāma Jaya Rāma Jaya Jaya Rāma Rāma’² (58).

[Note—¹The fourteen letters of the Mantra ‘Om Śrī Rāma Jaya Rāma Jaya Jaya Rāma’ are as follows—OM + the 13 letters of the Mantra as described in verse no. 56 above = 14 letters.

²The fifteen letters of the Mantra ‘Śrī Rāma Jaya Rāma Jaya Jaya Rāma Rāma’ are the following—the 13 letters of the earlier Mantra as described in verse no. 56 above + Rā + ma = 15 letters.]

स वै पञ्चदशार्णस्तु जपतां कल्पभूरुहः। नमश्च सीतापतये रामायेति हनद्वयम् ॥ 59 ॥
ततस्तु कवचास्त्रान्तः षोडशाक्षर ईरितः। तस्यागस्त्यऋषिश्छन्दो बृहती देवता च सः ॥ 60 ॥
रां बीजं शक्तिरस्त्रं च कीलकं हुमितीरितम्। द्विपञ्चत्रिचतुर्वर्णैः सर्वैरङ्गं न्यसेत्क्रमात् ॥ 61 ॥

sa vai pañcadaśārṇastu japatām kalpabhūruhaḥ /
namaśca sītāpataye rāmāyeti hanadvayam // 59//
tatastu kavacāstrāntaḥ ṣoḍaśākṣara īritaḥ /
tasyāgastyarṣiśchando br̥hatī devatā ca saḥ // 60//
rām bījaṁ śaktirastraṁ ca kīlakaṁ humitīritam /
dvipañcatricaturvarṇaiḥ sarvairāṅgaṁ nyasetkramāt // 61//

‘नमः सीतापतये रामाय हन हन हुं फट्’ यह १६ अक्षरो का मन्त्र कहा गया है। इस के ऋषि अगस्त्य, वृहती छन्द, राम देवता, रां बीज, फट् शक्ति तथा हुं कीलक हैं। दो—पांच तीन—चार वर्णों वाले मन्त्र के शब्दों से न्यास करना चाहिए। नमः हृदयाय नमः। सीतापतये शिरसे स्वाहा। रामाय शिखायै वषट्। हन हन कवचाय हुं। हन हन नेत्राभ्यां वौषट्। हन हुं फट् अस्त्राय फट् ॥५९—६१॥

59. The above Mantras (as described in verse no. 58) are like the legendary all wish-fulfilling tree of Gods, called the Kalpa tree. [That is, these Mantras fulfill all the wishes that the devotee of Lord Ram might have.]

The next Mantra has sixteen letters. It is ‘Namaḥ Sītāpatayē Rāmāya Hana Hana Hum Phat’¹. [This Mantra briefly means—I bow to Lord Ram who is the Lord of Sita. Let the Lord protect me from all sides like an impregnable shield.] (59).

[Note—¹The sixteen letters of this Mantra ‘Namaḥ Sītāpatayē Rāmāya Hana Hana Hum Phat’ are the following—Na + maḥ + Sī + tā + pa + ta + yē + Rā + mā + ya + Ha + na + Ha + na + Hum + Phat = 16 letters.]

60-61. This Mantra is used as a shield that gives mystical protection to the worshipper of the Lord who uses this Mantra.

The patron Rishi of this Mantra (i.e. the sage or seer who had first conceptualized this Mantra and put it into practice) is Agastya; its style of composition, called the Chanda, is Brihati¹; its patron deity, called the Devta, is Lord Ram himself [60]; its Beej Mantra (i.e. the seed or root) is ‘Rām (pronounced as: Raan/g)’; its Shakti (or its dynamic powers) is encrypted in the Beej Mantra ‘Phat’; and its Kilak (i.e. the Beej Mantra which helps the main Mantra to retain its stupendous powers and energy to give protection to the worshipper) is ‘Hum (pronounced as: Hoon/g or Hoom)’.

The ritual process of doing Anga-Nyas all over the worshipper's body² with this sixteen-lettered Mantra is the same as that employed for doing Anga-Nyas for Mantras with two letters (verse no. 7), with five letters (verse no.10), with three letters (verse no. 8), and with four letters (verse no. 9). [61]. (60-61).

[Note—¹The *Brihati Chanda* is a style of composition in which the verse has four lines. The first, second and fourth lines have eight letters, while the third line has twelve letters. Thus the total number of letters is 8 + 8 + 12 + 8 = 36 letters in all.

²Thus, the Mantras invoked for the purpose of *Anga-Nyas* are the following—(1) for doing Anga Nyas on the head, the Mantra is 'Namaḥ'; (2) for doing Anga Nyas on the forehead/central point of the eyebrows, the Mantra is 'Sītāpatayē'; (3) for doing Anga Nyas on the heart, the Mantra is 'Rāmāya'; (4) for doing Anga Nyas on the navel, the Mantra is 'Hana Hana'; (5) for doing Anga Nyas on the one of the legs/thighs, the Mantra is 'Huṃ'; and (6) for doing Anga Nyas on the other leg/thigh, the Mantra is 'Phat'.

There is another version of doing Anga Nyas. According to verse no. 83-85 below, the six points where this ceremonial Anga Nyas can be done are the following—the heart, the forehead, the top of the head where the tuft of hair is located and which is the site of the Brahm-randhra, the body armour, the eyes, and the arms and armaments of the aspirant devotee if he happens to belong to the warrior race. In this case, the Anga Nyas would be respectively as follows—(1) 'Namaḥ Hṛdayāya Namaḥ'; (2) 'Sītāpatayē Śirsē Swāhā'; (3) 'Rāmāya Śikhāya Vaṣaṭ'; (4) 'Hana Hana Kavacāya Huṃ'; (5) 'Huṃ Nētrābhyām Vauṣaṭ'; and (6) 'Hana Huṃ Phat Astrāya Phat'.

तारादिसहितः सोऽपि मन्त्रः सप्तदशाक्षरः। तारं नमो भगवते रामं डेन्तं महा ततः॥ 62॥

पुरुषाय पदं पश्चाद्धृदन्तोऽष्टादशाक्षरः। विश्वामित्रो मुनिश्छन्दो गायत्रं देवता च सः॥ 63॥

tārādisahitaḥ so'pi mantraḥ saptadaśākṣaraḥ /

tāraṃ namo bhagavate rāmaṃ ṇentaṃ mahā tataḥ // 62//

puruṣāya padaṃ paścāddhṛdanto'ṣṭādaśākṣaraḥ /

viśvāmitro muniśchando gāyatraṃ devatā ca saḥ // 63//

पूर्वोक्त मन्त्र ॐ सहित होने पर १७ सत्रह अक्षरों का होता है। ॐ नमो भगवते रामाय महापुरुषाय नमः यह १८ अक्षरों का मन्त्र है। इसके विश्वामित्र ऋषि, गायत्री छन्द, राम देवता हैं। ॥६२-६३॥

62-63. When OM is added as a prefix to the sixteen-lettered Mantra (as described in verse no. 59), it becomes a seventeen-lettered Mantra of Lord Ram as follows—'Om Namaḥ Sītāpatayē Rāmāya Hana Hana Huṃ Phat'. [This Mantra briefly means 'OM salutations! I bow most reverentially before, pay my obeisance to, and honour the mystical powers and divinity of Lord Ram who is the husband of Sita'.]

The next Mantra having eighteen letters is the following—'Om Namō Bhagawatē Rāmāya Mahāpuruṣāya Namaḥ'. [This Mantra briefly means 'OM salutations! I repeatedly bow most reverentially before, pay my obeisance to, and honour the mystical

powers and divinity of Lord Ram who is the supreme Lord God and an exalted noble Purush (literally a great, a highly acclaimed and a noble gentleman).]

The patron Rishi (sage or seer) of this eighteen-letter Mantra is Vishwamitra. Its style of composition, called Chanda, is Gayatri. Its patron deity is Lord Ram (62-63).

[Note—¹The seventeen letters of the Mantra ‘Om Namaḥ Sītāpatayē Rāmāya Hana Hana Hum Phat’ are as follows—OM + 16 letters of the main Mantra as described in verse no. 59-61 above.

²The eighteen letters of the Mantra ‘Om Namō Bhagawatē Rāmāya Mahāpuruṣāya Namaḥ’ are as follows—Om + Na + mō + Bha + ga + wa + tē + Rā + mā + ya + Ma + hā + pu + ru + ṣā + ya + Na + maḥ = 18 letters.]

कामादिसहितः सोऽपि मन्त्र एकोनविंशकः। तारं नामो भगवते रामायेति पदं वदेत् ॥ 64 ॥

सर्वशब्दं समुच्चार्य सौभाग्यं देहि मे वदेत्। वह्निजायां तथोच्चार्य मन्त्रो विंशार्णको मतः ॥ 65 ॥

kāmādisahitaḥ so’pi mantra ekonaviṁśakaḥ /

tāraṁ nāmo bhagavate rāmāyeti padaṁ vadet // 64//

sarvaśabdaṁ samuccārya saubhāgyaṁ dehi me vadet /

vahnijāyāṁ tathoccārya mantro viṁśārṇako mataḥ // 65//

इसी मन्त्र में क्लीं लगाने पर १९ अक्षरों का मन्त्र बनता है। ‘ॐ नमो भगवते रामाय सर्व सौभाग्यं देहि मे स्वाहा’ यह बीस अक्षरों मन्त्र है। ॥६४—६५॥

64-65. When the Beej Mantra ‘Klīm’ (for ‘Kaam/fulfillment of desires’) is added as a prefix to it, this Mantra becomes a nineteen-lettered one as follows—‘Klīm Om Namō Bhagawatē Rāmāya Mahāpuruṣāya Namaḥ’¹.

The next Mantra has twenty letters, and it is the following—‘Om Namō Bhagawatē Rāmāya Sarva Saubhāgyaṁ Dehī Mē Svāhā’². [This Mantra means ‘Oh Lord God Ram! I reverentially bow before you and pay my obeisance to you. Be kind to bless me with all welfares and good fortunes (‘Saubhaagya’). I offer my oblations to you’.] An offering is to be made to the sacred fire with this Mantra by uttering the last word ‘Svāhā’ (64-65).

[Note—¹The nineteen letters of the Mantra ‘Klīm Om Namō Bhagawatē Rāmāya Mahāpuruṣāya Namaḥ’ are as follows— Klīm + 18 letters of the rest of the Mantra as described in verse no. 62-63 above = 19 letters.

²The twenty letters of the Mantra ‘Om Namō Bhagawatē Rāmāya Sarva Saubhāgyaṁ Dehī Mē Svāhā’ are the following— Om + Na + mō + Bha + ga + wa + tē + Rā + mā + ya + Sa + rva + Sau + bhā + gyaṁ + De + hī + Mē + Svā + hā = 20 letters.]

तारं नमो भगवते रामाय सकलं वदेत्। आपन्निवारणायेति वह्निजायां ततो वदेत् ॥ 66 ॥

tāraṃ namo bhagavate rāmāya sakalaṃ vadet /
āpannivāraṇāyeti vahnijāyāṃ tato vadet // 66//

‘ॐ नमो भगवते रामाय सकलापन्निवारणाय स्वाहा’ यह (२१) इक्कीस अक्षरों का मन्त्र है, यह सर्वाभीष्ट फल देने वाला है। ॥६६॥

66. The next Mantra which bestows all desired benefits to the aspirant devotee is of twenty one letters. It is the following—‘Om Namō Bhagawatē Rāmāya Sakalāpannivārṇāya Svāhā’¹. [This Mantra briefly means ‘OM salutations! I reverentially bow before and pay my obeisance to Lord Ram who is the exalted God and a bestower of all desired fruits or rewards. I offer my oblations to you’.]

An offering is to be made to the sacred fire with this Mantra while pronouncing the last word ‘Svāhā’ (66).

[Note—¹The twenty-one letters of this Mantra ‘Om Namō Bhagawatē Rāmāya Sakalāpannivārṇāya Svāhā’ are the following—Om + Na + mō + Bha + ga + wa + tē + Rā + mā + ya + Sa + ka + lā + pa + nni + vā + ra + ṇā + ya + Svā + hā = 21 letters.]

एकविंशार्णको मन्त्रः सर्वाभीष्टफलप्रदः। तारं रमा स्वबीजं च ततो दाशरथाय च ॥ 67 ॥
ततः सीतावल्लभाय सर्वाभीष्टपदं वदेत्। ततो दाय हृदन्तोऽयं मन्त्रो द्वाविंशदक्षरः ॥ 68 ॥

ekaviṃśārṇako mantraḥ sarvābhīṣṭaphalapradah /
tāraṃ ramā svabījaṃ ca tato dāśarathāya ca // 67//
tataḥ sītāvallabhāya sarvābhīṣṭapadaṃ vadet /
tato dāya hṛdanto’yaṃ mantro dvāviṃśadakṣaraḥ // 68//

‘ॐ श्रीं रां दाशरथाय सीतावल्लभाय सर्वाभीष्टदाय नमः’ यह बाइस (२२) अक्षरों का मन्त्र है। यह मन्त्र हृदय के सर्व फल देने वाला है ॥६७—६८॥

67-68. The next Mantra has twenty-two letters. It is as follows—‘Om Śrīṃ Rām Dāśarathāya Sītāvallabhāya Sarvābhīṣṭadāya Namaḥ’¹. [The brief meaning of this Mantra is ‘OM salutations to Goddess Laxmi (‘Śrīṃ’) and Lord Ram (‘Rām’) in their cosmic form as Brahm! I reverentially bow before and pay my homage to Lord Ram who is the exalted son of king Dasarath and the dear husband of Sita, who is a fulfiller of all desires and wishes, and who grants the boon which bestows everything to his devotee.’]

This Mantra bestows upon the worshipper the blessing of fulfillment of all the desires that he has in his heart (67-68).

[Note—¹The twenty-two letters of this Mantra ‘Om Śrīṃ Rām Dāśarathāya Sītāvallabhāya Sarvābhīṣṭadāya Namaḥ’ are the following—Om + Śrīṃ + Rām +

Dā + śa + ra + thā + ya + Sī + tā + va + lla + bhā + ya + Sa + rvā + vñī + ṣṭa
+ dā + ya + Na + maḥ = 22 letters.]

तारं नमो भगवते वीररामाय संवदेत्। कल शत्रून् हन द्वन्द्वं वह्निजायां ततो वदेत्॥ 69॥

tāraṃ namo bhagavate vīrarāmāya saṃvadet /
kala śatrūn hana dvandvaṃ vahnijāyāṃ tato vadet // 69//

‘ॐ नमो भगवते वीररामाय सकलशत्रून् हन हन स्वाहा’ यह २३ तेईस अक्षरों का शत्रुनाशक मन्त्र है।
॥६९॥

69. The next Mantra has twenty-three letters, and has the potential of destroying the enemy of the aspirant devotee. This Mantra is the following—‘Om Namō Bhagawatē Vīraṃrāmāya Sakalaśatrūn Hana Hana Svāhā’¹. [The brief meaning of this Mantra is ‘OM salutations! I reverentially bow before and pay my obeisance (‘Namo’) to Lord Ram (‘rāmāya’) who is brave and valiant (‘Vīraṃ’). Oh Lord! Destroy and crush (‘Hana’) all my enemies (‘Sakalaśatrūn’). I offer my oblations (‘Svāhā’) to you’.]

An offering is to be made to the sacred fire with this Mantra by uttering the word ‘Svāhā’ (69).

[Note—¹The twenty-three letters of this Mantra ‘Om Namō Bhagawatē Vīraṃrāmāya Sakalaśatrūn Hana Hana Svāhā’ are the following— Om + Na + mō + Bha + ga + wa + tē + Vī + raṃ + rā + mā + ya + Sa + ka + la + śa + trūn + Ha + na + Ha + na + Svā + hā = 23 letters.]

त्रयोविंशक्षरोमन्त्रः सर्वशत्रुनिर्हणः। विश्वामित्रो मुनिः प्रोक्तो गायत्रीछन्द उच्यते॥ 70॥
देवता वीररामोऽसौ बीजाद्याः पूर्ववन्मताः। मूलमन्त्रविभागेन न्यासान्कृत्वा विचक्षणः॥ 71॥

trayoviṃśākṣaromantraḥ sarvaśatrūnibarhaṇaḥ /
viśvāmitro muniḥ prokto gāyatrīchanda ucyate // 70//
devatā vīrarāmo’sau bījādyāḥ pūrvavanmatāḥ /
mūlamantravibhāgena nyāsānkr̥tvā vicakṣaṇaḥ // 71//

इस २३ तेईस अक्षरों के शत्रुनाशक मन्त्र के विश्वामित्र ऋषि, गायत्री छन्द, वीरराम देवता हैं, बीज आदि पूर्ववत् है। मूलमन्त्र के शब्दों को विभाजित कर न्यास करना चाहिए। ॥७०—७१॥

70-71. The patron Rishi (sage or seer) of this twenty-three lettered Mantra is Vishwamitra. The style of composition, called Chanda, is Gayatri. [70].

Its patron deity is the brave, courageous, valiant and strong Lord Ram. Its Beej Mantra (i.e. the seed or root monosyllable Mantra) etc. are as of the previous Mantras.

For the purpose of doing Anga Nyas, the individual letters of the Mantra should be used independently as single units having full divine potentials as that of the entire Mantra [71]. (70-71).

शरं धनुषि सन्धाय तिष्ठन्तं रावणोन्मुखम् । वज्रपाणिं रथारूढं रामं ध्यात्वा जपेन्मनुम् ॥ 72 ॥

śaraṃ dhanuṣi saṃdhāya tiṣṭhantaṃ rāvaṇonmukham /
vajrapāṇiṃ rathārūḍhaṃ rāmaṃ dhyātvā japeṇmanum // 72//

धनुष पर बाण सन्धान करते, रावण के सामने स्थित रथारूढ़ राम का ध्यान का मन्त्र जप करें। ॥७२॥

72. This twenty-three letter Mantra should be worshipped and used to do Japa (repetition of the Mantra) by focusing the mind on Lord Ram in his form as a great, brave and valiant warrior—i.e. as holding a bow with the arrow ready to shoot (at the enemy), and mounted on a chariot in front of the demon king Ravana of Lanka (whom Lord Ram had slayed in the epic war as described in all the versions of the epic story known as the ‘Ramayana’) (72).

तारं नमो भगवते श्रीरामाय पदं वदेत् । तारकब्रह्मणे चोक्त्वा मां तारय पदं वदेत् ॥ 73 ॥
नमस्तारात्मको मन्त्रश्चतुर्विंशतिवर्णकः । बीजादिकं यथा पूर्वं सर्वं कुर्यात्षडर्णवत् ॥ 74 ॥

tāraṃ namo bhagavate śrīrāmāya padaṃ vadet /
tārakabrahmaṇe coktvā māṃ tāraya padaṃ vadet // 73//
namastārātmako mantraścaturviṃśativarṇakaḥ /
bījādikaṃ yathā pūrvaṃ sarvaṃ kuryāṭṣaḍarṇavat // 74//

ॐ नमो भगवते श्री रामाय तारकब्रह्मणे मां तारय नमः ॐ यह २४ अक्षरों का मन्त्र है। षडाक्षर जैसा इसका बीज आदि सब है। ॥७३—७४॥

73-74. The next Mantra has twenty-four letters, and it is the following—‘Om Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tāraya Namaḥ Om’¹. [Briefly, this Mantra requests the Lord to bless the aspirant devotee with liberation and deliverance from this world and give his soul final emancipation and salvation. It means—‘OM salutations! I bow before Lord Ram. You are the liberating Brahm personified. So be kind upon me and grant me the boon of liberation and deliverance, of emancipation and salvation’.]

The six Beej Mantras that are applicable for the six-lettered Mantra of Lord Ram (as described in verse no. 8 of this Canto above) are also applicable here as well.

In other words, the root or seed Mantra OM can be replaced with other monosyllable Mantras as described in verse no. 8 above.

Thus, we have six Mantras of twenty-four letters each, with OM being replaced by the other Beej Mantras² (73-74).

[Note—¹The twenty-four letters of this Mantra ‘Om̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tārāya Namaḥ Om̐’ are the following—Om̐ + Na + mō + Bha + ga + wa + tē + Śrī + Rā + mā + ya + Tā + ra + ka + bra + hma + ṇē + Mām + Tā + ra + ya + Na + maḥ + Om̐ = 24 letters.

²Therefore, the other five Mantras of twenty-four letters using the Beej Mantras referred to here, besides the one mentioned in these verses, would be the following—

(i) ‘Hrīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tārāya Namaḥ Om̐’.

(ii) ‘Śrīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tārāya Namaḥ Om̐’.

(iii) ‘Klīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tārāya Namaḥ Om̐’.

(iv) ‘Aīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tārāya Namaḥ Om̐’.

And (v) ‘Rām̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām Tārāya Namaḥ Om̐’.]

कामस्तारो नतिश्चैव ततो भगवतेपदम्। रामचन्द्राय चोच्चार्य सकलेति पदं वदेत्॥ 75॥

जनवश्यकरायेति स्वाहा कामात्मको मनुः। सर्ववश्यकरो मन्त्रः पञ्चविंशतिवर्णकः॥ 76॥

kāmastāro natiścaiva tato bhagavatepadam /

rāmacandrāya coccārya sakaleti padaṃ vadet // 75//

janavaśyakarāyeti svāhā kāmātmako manuḥ /

sarvavaśyakaro mantraḥ pañcaviṃśativarṇakaḥ // 76//

‘क्लीं ॐ नमो भगवते रामचन्द्राय सकलजनवश्यकराय स्वाहा’ यह २५ पचीस अक्षरों का मन्त्र है, यह वशीकरण मन्त्र सभी को वश में कर लेता है। ॥७५—७६॥

75-76. The next Mantra has twenty five letters. It is called a ‘Vashikaran Mantra’ or the one that can cast a magical charm upon another person so much so that he comes under the command and control of the first person who uses this Mantra upon him. It is like hypnotizing spells which influence the other person and makes him obey the first person’s command obediently even though he might not like to follow them. The submission is absolute, and person to whom the orders are issued does the commander’s bidding without raising any questions or giving second thoughts to it.

This Mantra is the following—‘Klīm̐ Om̐ Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā’¹. [Briefly, this Mantra means ‘OM salutations! I reverentially bow and pay my obeisance to (‘Namo’) Lord God Ram Chandra who is the

fulfiller of all wishes (as implied by the Kaam Beej Mantra 'Klīm'). Empower me with mystical powers and charms so that I can exercise influence over and control all those with whom I come in contact, or whom I wish to bring under my command and control ('Sakal-Jan-Vashya-Karaaya'). I offer my oblations to you ('Svāhā').]

With this last word Svāhā, the worshipper should offer oblations to the sacred fire (75-76).

[Note—¹The twenty-five letters of this Mantra 'Klīm Om Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā' are the following— Klīm + Om + Na + mō + Bha + ga + wa + tē + Rā + ma + ca + ndrā + ya + Sa + ka + la + ja + na + va + śya + ka + rā + ya + Svā + hā = 25 letters.]

आदौ तारेण संयुक्तो मन्त्रः षड्विंशदक्षरः। अन्तेऽपि तारसंयुक्तः सप्तविंशतिवर्णकः॥ ७७ ॥

ādaū tāreṇa saṃyukto mantraḥ ṣaḍviṃśadakṣaraḥ /

ante'pi tārasaṃyuktaḥ sapta viṃśativarṇakaḥ // 77//

इसी में पहले ॐ लगाने पर २६ अक्षर तथा बाद में भी ॐ लगाने पर २७ अक्षर हो जाते हैं।
॥७७॥

77. When the monosyllabic Mantra OM (which is the Beej Mantra for the supreme Brahm, the cosmic Consciousness) is added as a prefix to this twenty-five lettered Mantra, it becomes a twenty-six lettered one. This twenty-six letter Mantra is 'Om Klīm Om Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā'¹. [The first word 'OM' prefixed to the Kaam Beej 'Klīm' in this Mantra would obviously mean that the Supreme Being known as Brahm is the fulfiller of all wishes. When the rest of the Mantra is added to this part, the full meaning would be: 'OM Salutations to the Supreme Being who is a fulfiller of all desired wishes of the worshipper, and it is he who has revealed himself in the person of Lord Ram. Let the Lord empower me to be able to exercise dominance over all others. I pay my obeisance to the Lord by offering oblations to the sacred fire by saying Svāhā.]

If OM is added as a suffix as well, then it becomes a twenty-seven lettered Mantra. This twenty-seven lettered Mantra is 'Om Klīm Om Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā Om'². [The last 'OM' added as a suffix to the Mantra implies that when oblations are being made to Lord Ram with the word 'Svāhā', it is the supreme Brahm who is actually being worshipped in the form of Lord Ram, and that the Lord is none but the cosmic Consciousness in a personified form to which the worshipper is showing his respects when he prays to Lord Ram.] (77).

[Note—¹The twenty-six letters of the Mantra 'Om Klīm Om Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā' are the following— Om + 25 letters of the rest of the Mantra as described in verse no. 75-76 above = 26 letters.

²The twenty-seven letters of the Mantra 'Om Klīm Om Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā Om' are the following— Om as a

prefix + 25 letters of the rest of the Mantra as described in verse no. 75-76 above + Om
as a suffix = 27 letters.]

तारं नमो भगवते रक्षोघ्नविशदाय च । सर्वविघ्नान्तसमुच्चार्य निवारय पदद्वयम् ॥ 78 ॥
स्वाहान्तो मन्त्रराजोऽयमष्टाविंशतिवर्णकः । अन्ते तारेण संयुक्त एकोनत्रिंशदक्षरः ॥ 79 ॥

tāraṃ namo bhagavate rakṣoghnaviśadāya ca /
sarvavighnāntsamuccārya nivāraya padadvayam // 78//
svāhānto mantrarājo'yamaṣṭāvīṃśativarṇakah /
ante tāreṇa saṃyukta ekonatrimśadakṣarah // 79//

‘ॐ नमो भगवते रक्षोघ्नविशदाय सर्वविघ्नान्तसमुच्चार्य निवारय स्वाहा’ यह २८ अट्टाईस अक्षरों का मन्त्र है। इसी में अन्त में ‘ॐ’ लगाने पर २९ उन्तीस अक्षरों का मन्त्र हो जाता है। ॥७८—७९॥

78-79. The next Mantra has twenty-eight letters as follows—‘Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā’¹. [Briefly this Mantra means ‘OM salutations! I reverentially bow and pay my homage to the Lord God (Ram). Lord, be kind to protect me against all sorts of problems and hurdles in my endeavours. Eliminate all my miseries and causes of my misfortunes and torments. I offer this oblation to you for this purpose’. Then the worshipper makes offerings to the sacred fire with the word ‘Svāhā’.]

When the monosyllable OM is appended at the end of this Mantra, it becomes a twenty-nine lettered Mantra. This Mantra becomes—‘Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om’². [The last ‘OM’ implies that the worshipper salutes the Lord as a manifestation of the supreme Brahm because ‘OM’ is a Beej Mantra for Brahm. ‘Brahm’ is the Supreme Being and the cosmic Consciousness. Therefore, the obvious implication is that the offering to the sacred fire is meant for Brahm.] (78-79).

[Note—¹The twenty-eight letters of this Mantra ‘Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā’ are the following—
Om + Na + mō + Bha + ga + wa + tē + Ra + kṣo + ghna + vi + śa + dā + ya
+ Sa + rva + vi + ghnā + ntsa + mu + ccā + rya + Ni + vā + ra + ya + Svā +
hā = 28 letters.

²The twenty-nine letters of this Mantra ‘Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om’ are the following—28 letters of the Mantra as mentioned above + OM at the end = 29 letters.]

आदौ स्वबीजसंयुक्तस्त्रिंशद्वर्णात्मको मनुः । अन्तेऽपि तेन संयुक्त एकत्रिंशात्मकः स्मृतः ॥ 80 ॥

ādaū svabijasaṃyuktastriṃśadvārṇātmako manuḥ /

ante'pi tena saṃyukta ekatrimśātmakaḥ smṛtaḥ // 80//

पहले इसी मन्त्र में 'रं' लगा देने से तीस अक्षरों का मन्त्र बनता है। और यदि अन्त में भी 'रं' लगाया जाय तो ३१ इकतीस अक्षरों वाला मन्त्र हो जाता है। ॥८०॥

80. When the Beej Mantra for Lord Ram, i.e. 'Rām', is added as a prefix to the twenty-nine lettered Mantra (as described above in the second half of verse no. 79), it becomes a thirty-lettered Mantra. This Mantra is therefore—'Rām Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om'¹. [Here, the Beej Mantra 'Rām' put before OM implies that the very primary form of the Supreme Being known as Brahm is being addressed and honoured in this verse. Since the Beej Mantra 'Rām' pertains to the fire element as well as to Lord Ram, and it is followed by the Mantra for the supreme Brahm, which is 'OM', it obviously means that in this verse Lord Ram is being honoured not only as a manifestation of the supreme Brahm but also as the primary energy, the dynamism, the stupendous glory and the immaculate purity of Brahm personified in his divine form which is as glorious and radiant and pure as the Fire element. The rest of the meaning would be the same as for the twenty-nine lettered Mantra described in verse nos. 78-79.]

If this monosyllable 'Rām' is added as a suffix as well to the above Mantra of thirty letters, it becomes a thirty-one lettered Mantra. This thirty-one lettered Mantra would be 'Rām Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om Rām'². [When 'Rām' is added as a suffix it implies that once again the oblations and homage are being paid to Lord Ram as a personification of the supreme Brahm represented by the Beej Mantra 'OM', as well as of the eternal cosmic Fire represented by the Beej Mantra 'Rām'. To wit, this means that Lord Ram is a personification of the Supreme Brahm, the cosmic Consciousness that is pure and glorious and splendid as the Fire.] (80).

[Note—¹The thirty letters of the Mantra 'Rām Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om' are as follows—monosyllable Rām + 29 letters of the Mantra described in verse no. 79 above = 30 letters.

²The thirty-one letters of the Mantra 'Rām Om Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om Rām' would be as follows—30 letters of the Mantra as described above + monosyllable 'Rām' at the end = 31 letters.]

रामभद्र महेश्वास रघुवीर नृपोत्तम । भो दशास्यान्तकास्माकं श्रियं दापय देहि मे ॥ 81 ॥

आनुष्टुभ ऋषी रामश्छन्दोऽनुष्टुप् देवता । रं बीजमस्य यं शक्तिरिष्टार्थे विनियोजयेत् ॥ 82 ॥

rāmabhadra maheśvāsa raghuvīra nṛpottama /

bho daśāsyāntakāsmākaṃ śriyaṃ dāpaya dehi me // 81//

ānuṣṭubha ṛṣī rāmaśchando'nuṣṭupsa devatā /

rām bījamasya yaṁ śaktiriṣṭārthe viniyojayet // 82//

‘ रामभद्र महेश्वास रघुवीर नृपोत्तम भो दशस्यान्तकास्माकं श्रियं दापय देहि मे ’ ॥८१॥

यह ३२ बत्तीस अक्षरों का मन्त्र है। इसके आनुष्टुभ ऋषि, अनुष्टुप छन्द और राम देवता हैं। ‘रं’ बीज, ‘यं’ शक्ति है, इष्ट प्राप्ति में इसका विनियोग होता है। ॥८२॥

81-82. ‘Rāmabhadra Mahēśvāsa Raghuvīra Nṛpottama Bho Daśāsyāntakāsmākaṁ Śrīyaṁ Dāpaya Dēhi Mē’ [81]—this is the thirty-two lettered Mantra¹. [The brief meaning of this Mantra is ‘The gentleman Ram is present in the breath of Lord Mahesh (i.e. Shiva constantly repeats his divine name Ram). He is the brave and valiant warrior of the clan of king Raghu, and is the most exalted and the best king of that clan. He had brought about the end of the ten-headed one (Ravana, the demon king of Lanka). He is endowed with all the magnificent, divine and sublime virtues and glories. Be kind to give me all kinds of ‘Śrī’ (i.e. bless me so that I can acquire all the majestic glories, fame, wealth and prosperity that are available in this world) as well as ‘Yam’ (exemplary self-control over the senses)’.]

The patron Rishi (sage/seer) of this Mantra is Anushtuv. Its composition style, called the Chanda, is Anushtup² (named after the sage who first conceived this literary style of composing hymns). Its patron deity, called the Devta, is Lord Ram himself. Its Beej Mantra (or the seed or root monosyllable) is ‘Rām’ (standing for the fire element as well as Ram). Its stupendous Shakti (dynamism, energy, potentials and powers) are encrypted in the monosyllable word ‘Yam’. [The word ‘Yam’ means exemplary self-control over the senses. Hence, when used in conjunction with the word ‘Śrī’ it implies that Lord Ram has acquired greatness, an exalted stature, all the divine virtues and glories, all sorts of majesty and fame etc. that are obtainable in this creation, collectively called ‘Śrī’, because he practices the virtue of ‘Yam’. And therefore he is requested to bless the worshipper with these two virtues of ‘Śrī’ and ‘Yam’.]

This mystically empowered Mantra is employed to accomplish one’s desires and aspirations, to fulfill one’s wishes and hopes [82]. (81-82).

[Note—¹The thirty-two letters of this Mantra ‘Rāmabhadra Mahēśvāsa Raghuvīra Nṛpottama Bho Daśāsyāntakāsmākaṁ Śrīyaṁ Dāpaya Dēhi Mē’ are the following—Rā + ma + bha + dra + Ma + hē + śvā + sa + Ra + ghu + vī + ra + Nṛ + po + tta + ma + Bho + Da + śā + syā + nta + kā + smā + kaṁ + Śrī + yaṁ + Dā + pa + ya + Dē + hi + Mē = 32 letters.

²The *Anushtup Chanda* is a poetical composition style first envisioned by an ancient sage named Anushtuv, and hence it bears his name. It consists of four lines with eight letters to each line, bringing the total number of letters in the verse to 8 x 4 = 32 letters.]

पादं हृदि च विन्यस्य पादं शिरसि विन्यसेत् । शिखायां पञ्चभिर्न्यस्य त्रिवर्णैः कवचं न्यसेत् ॥ 83 ॥

नेत्रयोः पञ्चवर्णैश्च दापयेत्यस्त्रमुच्यते । चापबाणधरं श्यामं ससुग्रीवबिभीषणम् ॥ 84 ॥

हत्वा रावणमायान्तं कृतत्रैलोक्यरक्षणम् । रामभद्रं हृदि ध्यात्वा दशलक्षं जपेन्मनुम् ॥ 85 ॥

pādaṃ hṛdi ca vinyasya pādaṃ śirasi vinyaset /
 śikhāyāṃ pañcabhirnyasya trivarnaiḥ kavacaṃ nyaset // 83//
 netrayoḥ pañcavarṇaiśca dāpayetyastramucyate /
 cāpabāṇadharaṃ śyāmaṃ sasugrīvabibhīṣaṇam // 84//
 hatvā rāvaṇamāyāntaṃ kṛtatrailokyarakṣaṇam /
 rāmabhadraṃ hṛdi dhyātvā daśalakṣaṃ japeṇmanum // 85//

मन्त्र के प्रथम चरण से हृदय, दूसरे से शिर, आफिर आगे के पांच वर्णों (भोदशास्यान्त) से शिखा, आगे के तीन वर्णों के कवच (कवचामहम्), फिर पांच वर्णों (क्रियं दापय) से अस्त्र न्यास करना चाहिए। धनुष बाणधारी, सुग्रीव विभीषण सहित, त्रैलोक्यरक्षक श्रीरामभद्र का ध्यान करें जिन्होंने सम्मुख आये रावण का संहार किया। ध्यान कर उक्त मन्त्र का दस लाख जप करना चाहिए। ॥८३-८५॥

83-85. The process of invoking this Mantra for the purpose of doing ‘Viniyog’ and ‘Nyas’ (i.e. humbly invoking the divine powers and dynamic energy that is inherent in the Mantra by worshipping the concerned God or deity of the Mantra, and then establishing the Mantra’s glorious potentials upon specific points of the body as well as on other designated objects so that these are duly empowered and sanctified by the astounding powers, the energy and vitality as well as the dynamism of the concerned Mantra) is as follows—

(i) The first stanza or step, called the ‘Charan’ of the hymn, literally meaning a step or foot of the Mantra, is invoked for the purpose of doing Anga-Nyas on the heart. [This part is the following—‘Rāmabhadra Mahēśvāsa’.]

(ii) The second Charan is used to do Anga-Nyas on the head (i.e. the forehead). [This part is the following—‘Raghuvīra Nṛpottama’.]

(iii) The next five letters, known as ‘Varanas’, should be invoked to do Anga-Nyas on the tuft of hair on the top of the head, called the ‘Shikha’, marking the location of the Brahm-randhra. [These five letters or Varanas pertain to the next phrase of the Mantra, i.e. ‘Bho Daśāsyaṇta’ = Bho + Da + śā + syā + nta = 5.]

(iv) The next three letters or Varanas should be invoked to do Nyas on the ‘Kavach’ of the warrior devotee. [The word ‘Kavach’ literally means a body armour or shield worn or used by warriors. Hence, this part of the Mantra is used to both empower and sanctify the ‘Kavach’ of the warrior devotee so that it becomes impenetrable and can give him a full-proof protection. These three letters or Varanas pertain to the next phrase of the Mantra, i.e. ‘kāsmākaṃ’ = kā + smā + kaṃ = 3.]

(v) The next five letters should be invoked to do Nyas on the various ‘Astra’ of the warrior devotee. [The word ‘Astra’ means arms and armaments of the warrior devotee. Hence, these five letters of the Mantra are used to empower and energise the different weapons used by him. These five letters or Varanas pertain to the next phrase of the Mantra, i.e. ‘Śrīyaṃ Dāpaya’ = Śrī + yaṃ + Dā + pa + ya = 5.]

For this purpose, the aspirant and a warrior devotee should meditate upon the following divine form of Lord Ram—‘Lord Ram is holding a divine bow and an arrow. He is accompanied by Sugriv (the monkey king of Kishkindha) and Vibhishan (the

demon king of Lanka). The Lord is the protector and sustainer of the three legendary worlds—viz, the nether, the terrestrial, and the heavenly worlds’.

With this divine vision of the Lord, the aspirant should repeat the above Mantra (i.e. the one with thirty two letters as described in verse no. 81) for one lakh times (83-85).

वदेद्दाशरथायेति विद्महेति पदं ततः। सीतापदं समुद्धृत्य वल्लभाय ततो वदेत्॥ 86॥
धीमहीति वदेत्तन्नो रामश्चापि प्रचोदयात् । तारादिरेषा गायत्री मुक्तिमेव प्रयच्छति॥ 87॥

vadeddāśarathāyeti vidmaheti padaṃ tataḥ /
sītāpadaṃ samuddhṛtya vallabhāya tato vadet // 86//
dhīmahīti vadettanno rāmaścāpi pracodayāt /
tārādireṣā gāyatrī muktimeva prayacchati // 87//

इस मन्त्र से परम पद, समृद्धि एवं श्रीसीताराम पद प्राप्त है । ‘ॐ दाशरथाय विद्महे सीतावल्लभाय धीमहि तन्नो रामः प्रचोदयात्’ यही राम गायत्री है, यह मुक्ति प्रदान करने वाला मन्त्र है। ॥८६-८७॥

86-87. With the aid of the Mantra mentioned in the previous verse nos. 83-85, the worshipper can attain the supreme destination for the soul, i.e. he can attain liberation, deliverance and salvation. It also helps him to attain access to all successes and prosperities in life, as well as the divine and holy feet of Lord Ram who is the dear husband of Sita (sītā-vallabhāya).

The next Mantra is renowned as the famous ‘Ram Gayatri Mantra’¹. This is the Mantra which provides ‘Mukti’ or final liberation and deliverance to the worshipper from the cycle of birth and death, or ensures emancipation and salvation for his soul.

This Mantra is the following—‘Om Dāsarathāya Vidmahē Sītāvallabhāya Dhīmahī Tannō Rāmaḥ Pracodayāt’². [Briefly this Mantra means ‘OM salutations! The supreme Lord Ram is (in his human manifestation on earth is) the son of Dasrath, and the beloved husband of Sita. He is the best, the most exalted, a destroyer of sins, an excellent and a divine Being. May he infuse and inspire our intellect with wisdom and enlightenment so that we are purified and move forward on a path that is truthful, righteous and noble’.] (86-87).

[Note—¹Refer also Tripadvibhūta Maha Narayan Upanishad, Canto 7, paragraph no. 46.

²Refer verse no. 89 below of this Canto 2.]

मायादिरपि वैदुष्यं रामादिश्च श्रियःपदम् । मदनेनापि संयुक्तः स मोहयति मेदिनीम्॥ 88॥

māyādirapi vaiduṣyaṃ rāmādiśca śriyaḥpadam /
madanenāpi saṃyuktaḥ sa mohayati medinīm // 88//

इसी मन्त्र में हीं क्लीं पहले लगाया जाय तथा रामः से पहले 'श्री' लगाया जाय तो यह सम्मोहन मन्त्र हो जाता है, सारी पृथिवी के लोगों को मोहित कर देता है। ॥८८॥

88. When the two Beej Mantras 'Hrīm' and 'Klīm' standing jointly for 'Maya Shakti' and 'Kaam Shakti' (or the mystical powers that, when acquired, enables the person who has mastered this Mantra to be able to control other persons and make them absolutely obedient to him, as well as to fulfill all his desires) are added as a prefix to the 'Ram Gayatri Mantra', and the Beej Mantra 'Śrīm' (for 'Sri' or Goddess Laxmi, symbolizing the power of success and prosperity; the dynamic powers of the Lord) is added before the word 'Rāmaḥ' (which is the second last word of the Mantra, and stands for Lord Ram), then the resultant Mantra acquires 'magical-charm' properties that act as a hypnotizing instrument or a charm that can subdue one's opponent, make him submissive, and make him obey one's commands. It is therefore called a 'Sammohan Mantra'¹.

This Mantra thus becomes as follows—'Hrīm Klīm Oṃ Dāsarathāya Vidmahē Sītāvallabhāya Dhīmahi Tannō Śrīm Rāmaḥ Pracodayāt'. (88).

[Note—¹Refer also to verse nos. 18-20 above of this Canto 2.]

पञ्च त्रीणि षडर्णैश्च त्रीणि चत्वारि वर्णकैः। चत्वारि च चतुर्वर्णैरङ्गन्यासं प्रकल्पयेत् ॥ 89 ॥

pañca trīṇi ṣaḍarṇaiśca trīṇi catvāri varṇakaiḥ /
catvāri ca caturvarṇairāṅganyāsaṃ prakalpayet // 89//

क्रमशः मन्त्र के पांच (दाशरथाय), तीन (विद्महे), छः (सीतावल्लभाय), तीन (ध्रीमहि), चार (तन्नो रामः), चार (प्रचोदयात्) अक्षरों से अङ्गन्यास कर न्यास करना चाहिए। ॥८९॥

89. The process of doing 'Anga-Nyas' using the primary 'Ram Gayatri Mantra' (as described in verse no. 86-87) is being described now.

The six groups of letters should be used for purifying and empowering the various parts of the body with the mystical and divine powers and potentials of the Mantra.

The first group consists of five letters (Dāsarathāya = Dā + sa + ra + thā + ya = 5 letters), the second consists of three letters (Vidmahē = Vi + dma + hē = 3 letters), the third consists of six letters (Sītāvallabhāya = Sī + tā + va + lla + bhā + ya = 6 letters), the fourth consists of three (Dhīmahi = Dhī + ma + hi = 3 letters), the fifth consists of four letters (Tannō Rāmaḥ = Ta + nnō + Rā + maḥ = 4 letters), and the sixth set consists of four letters (Pra + cō + da + yāt = {'Ta' is not regarded as a full letter as it is a silent consonant in this word} = 4 letters) respectively of the main Mantra (89).

बीजध्यानादिकं सर्वं कुर्यात्षड्वर्णवत्क्रमात्। तारं नमो भगवते चतुर्थ्या रघुनन्दनम् ॥ 90 ॥

रक्षोघ्नविशदं तद्वन्मधुरेति वदेत्ततः। प्रसन्नवदनं डेन्तं वदेदमिततेजसे ॥ 91 ॥

बलरामौ चतुर्थ्यन्तौ विष्णुं डेन्तं नतिस्ततः। प्रोक्तो मालामनुः सप्तचत्वारिंशद्विरक्षरैः॥ 92॥

bījadhyanādikaṃ sarvaṃ kuryātsaḍvarṇavatkrāmāt /
tāraṃ namo bhagavate caturthyā raghunandanam // 90//
rakṣoghnaviśadaṃ tadvanmadhureti vadettataḥ /
prasannavadanaṃ nentaṃ vadedamitatejase // 91//
balarāmau caturthyantau viṣṇuṃ nentaṃ natistataḥ /
prokto mālāmanuḥ saptacatvāriṃśadbhirakṣaraiḥ // 92//

बीज—ध्यान आदि इसका भी षडाक्षर जैसा ही है। ४७ सैंतालीस अक्षरों का राममन्त्र इस प्रकार है—
'ॐ नमो भगवते रघुनन्दनाय रक्षोघ्नविशदाय मधुराय प्रसन्नवदनाय अमिततेजसे बलरामाय विष्णवे नमः'
॥९०—९२॥

90-92. Since this 'Ram Gayatri Mantra' has been visualised as having six components or units (as mentioned in verse no. 89 above), it is regarded as being equivalent to the six-lettered Mantra, and therefore its Beej Mantra (i.e. its seed/root Mantra) and the process of meditating upon it also follows the same pattern as applicable for the six-lettered Mantra (as described in verse no. 16-18 above of this Canto 2).

The next Mantra of Lord Ram has forty-seven letters. It is the following—'Om Namō Bhagawatē Raghunandanāya Rakṣoghnaviśadāya Madhurāya Prasannavadanāya Amitatejasē Balarāmāya Viṣṇavē Namaḥ'¹. [Briefly, this Mantra means 'OM salutations to Lord Raghunandan (Ram). He is a protector from all miseries and torments that afflict his devotees, and removes all their hurdles. He is of a sweet and pleasant demeanors and temperament. He appears cheerful and contented. He is immensely radiant with a divine splendour effusing as a glowing halo from his holy body. Lord Ram is strong, valiant, valorous, robust and brave. He is Lord Vishnu incarnate. I bow to him in great reverence'.] (90-92).

[Note—¹The forty-seven letters of this Mantra 'Om Namō Bhagawatē Raghunandanāya Rakṣoghnaviśadāya Madhurāya Prasannavadanāya Amitatejasē Balarāmāya Viṣṇavē Namaḥ' are the following— Om + Na+ mō + Bha + ga + wa + tē + Ra + ghu + na + nda + nā + ya + Ra + kṣo + ghna + vi + śa + dā + ya + Ma + dhu + rā + ya + Pra + sa + nna + va + da + nā + ya + A + mi + ta + te + ja + sē + Ba + la + rā + mā + ya + Vi + ṣṇa + vē + Na + maḥ = 47 letters.]

ऋषिश्छन्दो देवतादि ब्रह्मानुष्ठुभराघवाः। सप्तर्तुसप्तदश षड्रुद्रसंख्यैः षडङ्गकम्॥ 93॥

r̥ṣiśchando devatādi brahmānuṣṭubharāghavāḥ /
saptartusaptadaśa ṣaḍrudrasaṃkhyaiḥ ṣaḍaṅgakam // 93//

इसके ब्रह्मा ऋषि, अनुष्टुप छन्द, राघव देवता हैं। मन्त्र के क्रमशः सात—छः—सात—दस—छः तथा ग्यारह अक्षरो से अङ्गन्यासकरन्यास होता है। ॥९३॥

93. The patron Rishi (sage or seer who had first conceptualized this group of letters as a Mantra, and preached it) is Brahma the creator. Its style of composition, called the Chanda, is Anushtup¹. Its patron deity or Devta is Raghav (another name of Lord Ram as he was born in the clan of king Raghu of Ayodhya).

For the purpose of doing Anga-Nyas, it is split into six components as follows—the first group consists of seven letters (Om̐ Namō Bhagawatē = Om̐ + Na + mō + Bha + ga + wa + tē = 7 letters), the second group consists of six letters (Raghunandanāya = Ra + ghu + na + nda + nā + ya = 6 letters), the third group consists of seven letters (Rakṣoghnavīśadāya = Ra + kṣo + ghna + vi + śa + dā + ya = 7 letters), the fourth group consists of eleven letters (Madhurāya Prasannavadanāya = Ma + dhu + rā + ya + Pra + sa + nna + va + da + nā + ya = 11 letters), the fifth group consists of six letters (Amitatejasē = A + mi + ta + te + ja + sē = 6 letters), and the sixth group consists of eleven letters (Balarāmāya Viṣṇavē Namaḥ = Ba + la + rā + mā + ya + Vi + ṣṇa + vē + Na + maḥ = 11 letters) (93).

[Note—¹The *Anushtup Chanda* is a poetical composition style first envisioned by an ancient sage named Anuystuv, and hence it bears his name. It consists of four lines with eight letters to each line, bringing the total number of letters in the verse to 8 x 4 = 32 letters. Refer verse no. 82 above of this Canto 2 also.]

ध्यानं दशाक्षरं प्रोक्तं लक्षमेकं जपेन्मनुम्। श्रियं सीतां चतुर्थ्यन्तां स्वाहान्तोऽयं षडक्षरः॥ 94॥

dhyānaṃ daśākṣaraṃ proktaṃ lakṣamekaṃ japeṇmanum /
śriyaṃ sītāṃ caturthyantāṃ svāhānto'yaṃ ṣaḍakṣaraḥ // 94//

दशाक्षर मन्त्र में कहा गया ध्यान 'श्लोक ४४ से ४६½' इसका भी किया जाता है। 'श्री सीतायै स्वाहा' यह षडाक्षर मन्त्र है। मन्त्र भी की जप संख्या एक लाख है। ॥९४॥

94. The system followed for doing meditation by the ten-letter Mantra (as described in verse no. 44-48) is also followed for this Mantra. It is to be repeated for one lakh times to be effective. [1 lakh = 1,00,000.]

The six-lettered Mantra for Sita (the divine consort of Lord Ram and an incarnation of Goddess Laxmi, the goddess of wealth and prosperity and the divine consort of Vishnu, the sustainer and protector of the world at the macro level) is the following—'Śrīṃ Sītāya Svāhā'¹. [The meaning of this divine Mantra is 'I offer my oblations to Sita, the divine Goddess who is the controller and bestower of all virtues known as 'Śrī', i.e. all forms of worldly and spiritual glories, virtues, fame and majesties'.] (94).

[Note—¹The six letters of this Mantra 'Śrīṃ Sītāya Svāhā' are the following— Śrīṃ + Sī + tā + ya + Svā + hā = 6 letters.]

जनकोऽस्य ऋषिश्छन्दो गायत्री देवता मनोः। सीता भगवती प्रोक्ता श्रीं बीजं नतिशक्तिकम् ॥ 95 ॥
कीलं सीता चतुर्थ्यन्तमिष्टार्थे विनियोजयेत्। दीर्घस्वरयुताद्येन षडङ्गानि प्रकल्पयेत् ॥ 96 ॥

janako'sya ṛṣiśchando gāyatrī devatā manoḥ /
sītā bhagavatī proktā śrīṃ bījaṃ natiśaktikam // 95//
kīlaṃ sītā caturthyantamiṣṭārthe viniyojayet /
dīrghasvarayutādyena ṣaḍaṅgāni prakalpayet // 96//

‘श्रीं सीतायै नमः’ यह षडाक्षर मन्त्र है। इस मन्त्र के जनक ऋषि, गायत्री छन्द तथा सीताभगवती देवता हैं। श्रीं बीज है, नमः शक्ति है, ‘सीतायै’ कीलक है, इष्ट सिद्धि में विनियोग होता है। ‘श्रीं’ इस बीज मन्त्र से षडङ्गन्यास होता है। ॥९५—९६॥

95-96. Another variation for the six-letter Mantra for ‘Sita’ is as follows—‘Śrīṃ Sītāya Namaḥ’¹. [The Mantra briefly means ‘I bow before goddess Sita’.]

The patron Rishi (sage or seer who had first conceptualized it as having mystical powers) is Janak (her enlightened father). Its style of composition, called the Chanda, is Gayatri². Its patron deity is Goddess Sita Bhagwati, the cosmic Mother. Its Beej or root or seed monosyllabic Mantra is ‘Śrīṃ’. Its authority and empowerment is represented by the word ‘Namaḥ’ meaning bowing before her with the greatest of humility and reverence. [This is because a person bows only before one who is senior, authoritative and powerful.]

Its ‘Kilak’, or the group of letters or a word to which the main Mantra is pegged or hooked for its steadiness and everlasting effect, is ‘Sītāya’. In other words, this Mantra derives its inherent energy, dynamism and powers from the cosmic Shakti revealed in the form of Sita. It is Sita who gives the whole Mantra its authority and power.

This divine and holy Mantra, possessed of mystical powers, dynamic energy and magnificent potentials, is used for fulfillment of wishes of the worshipper.

For the purpose of doing Anga-Nyas, the Beej Mantra for ‘Shakti’ (the cosmic dynamic energy), which is the monosyllable ‘Śrīṃ’, is used (95-96).

[Note—¹The six-letter Mantra for Sita is ‘Śrīṃ Sītāya Namaḥ’, and its six letters are the following—Śrīṃ + Sī + tā + ya + Na + maḥ = 6

²The *Gayatri Chanda* is one in which there are three lines of eight letters each, totaling twenty-four letters in all. Sometimes these hymns have four lines, with six letters to each line, and still the total number of letters would be twenty-four.]

स्वर्णाभाम्बुजकरां रामालोकनतत्पराम्। ध्यायेत्षट्कोणमध्यस्थरामाङ्गोपरि शोभिताम् ॥ 97 ॥

svarṇābhāmambujakarāṃ rāmālokanatatparām /
dhyāyetṣaṭkoṇamadyastharāmāṅkopari śobhitām // 97//

सुवर्ण की आभावाली, हाथ में कमल लिये, श्रीराम के दर्शन में तत्पर, षट्कोण के मध्य स्थित श्रीराम के अङ्ग में विराजमान सीताजी का ध्यान करता हूँ (यह मन्त्र का ध्यान है) ॥९७॥

97. The aspirant devotee should concentrate upon and meditate on the divine form of Goddess Sita while using the above Mantra for worship purposes as follows—‘I meditate upon the divine and holy form of Sita who is of a golden complexion, holds a lotus in her hands, is ever eager to have a divine sight of Lord Ram, is present at the core or central point of the hexagon present in the central area of the mystical charm instrument used during occult forms of worship of Lord Ram using Beej Mantras, and who is seated by the Lord’s side’ (97).

लकारं तु समुद्धृत्य लक्ष्मणाय नमोन्तकः। अगस्त्यऋषिरस्याथ गायत्रं छन्द उच्यते ॥ 98 ॥
लक्ष्मणो देवता प्रोक्तो लं बीजं शक्तिरस्य हि। नमस्तु विनियोगो हि पुरुषार्थ चतुष्टये ॥ 99 ॥

lakāraṃ tu samuddhṛtya lakṣmaṇāya namontakaḥ /
agastyarṣirasyātha gāyatraṃ chanda ucyate // 98//
lakṣmaṇo devatā prokto laṃ bījaṃ śaktirasya hi /
namastu viniyogo hi puruṣārtha catuṣṭaye // 99//

लक्ष्मण जी का मन्त्र है ‘लं लक्ष्मणाय नमः’। इसके अगस्त्य ऋषि, गायत्री छन्द, लक्ष्मण देवता, लं बीज और ‘नमः’ शक्ति है। पुरुषार्थ चतुष्टय में इस मन्त्र का विनियोग होता है। ॥९८—९९॥

98-99. Now the Mantra for honouring Laxman is being narrated. [Laxman was the younger brother of Lord Ram in his incarnation as the king of Ayodhya, and who was a manifestation of the legendary Seshnath, the hooded python who forms the bed upon which Lord Vishnu, the sustainer and protector of the visible creation and the grosser form of the supreme Viraat Purush, reclines in the celestial ocean of milk called the Kshirsagar.]

This Mantra is the following—‘Laṃ Lakṣmaṇāya Namaḥ’. [The meaning of this divine Mantra is ‘I bow reverentially before Laxman to pay my respects to the divine Being whose Beej Mantra is ‘Laṃ’’.]

The patron Rishi (sage or seer who had first visualised this Mantra as having divine powers) is Agastya. Its style of composition, called the Chanda, is Gayatri. Its patron deity is Laxman himself. Its Beej Mantra is ‘Laṃ’. Its powers and authority is represented by the word ‘Namaḥ’ (because one bows before one who has authority, who is senior, powerful, holy and divine).

This Mantra is invoked and its blessings sought to acquire the four types of manly achievements or successes¹ (89-99).

[Note—¹The four types of manly achievements are the following—(1) Artha—achieving success in obtaining prosperity, wealth, material well being; (2) Dharma—achieving

success in being auspicious, righteous, proper and virtuous; (3) Kaam—achieving success in fulfillment of desires, hopes, expectations, aspirations and wishes; and (4) Moksha—achieving success in obtaining liberation and deliverance from the cycle of birth and death, leading to the emancipation and salvation of the soul.]

दीर्घभाजा स्वबीजेन षडङ्गानि प्रकल्पयेत् । द्विभुजं स्वर्णरुचिरतनुं पद्मनिभेक्षणम् ॥ 100 ॥
धनुर्बाणधरं देवं रामाराधनतत्परम् । भकारं तु समुद्धृत्य भरताय नमोन्तकः ॥ 101 ॥

dirghabhājā svabījena ṣaḍaṅgāni prakalpayet /
dvibhujaṃ svarṇaruciratanuṃ padmanibhekṣaṇam // 100//
dhanurbāṇadharaṃ devaṃ rāmārādhanaatparam /
bhakāraṃ tu samuddhṛtya bharaṭāya namontakaḥ // 101//

‘लां’ इस बीजमन्त्र से लं बीज में आ लगाकर इसका षडङ्गन्यास सम्पन्न होता है। (लां हृदयाय नमः, लां शिर से स्वाहा आदि)। ध्यान मन्त्र यह है— दो भुजा वाले, स्वर्ण की कान्ति युक्त सुन्दर शरीर वाले, कमलवत् नेत्रों से सुशोभित, श्रीराम की सेवा में तत्पर लक्ष्मण जी का ध्यान करता हूँ।

भरत जी का मन्त्र है—‘भं भरताय नमः’। ॥१००—१०१॥

100-101. To do Anga-Nyas with this Mantra, the long vowel sound ‘Aa / Ā ā’ is added to the seed or root monosyllable Mantra, called the Beej, of this Mantra (which is placed at the beginning of the Mantra)—i.e. the word used for Anga-Nyas is Laṃ + ā = Lām¹.

During Anga-Nyas (i.e. during the process of worship by using this Mantra), or using it for doing Japa (repetition), the following divine and holy vision of Laxman should be meditated upon—‘I concentrate my attention upon and worship Laxman who has two arms, whose body, which is most handsome and charming, has a complexion which resembles the glow of molten gold, whose eyes are like lotus flowers, and who is ever engaged in the service of Lord Ram.’

The Mantra to honour Bharat, the second brother of Lord Ram, is the following—‘Bhaṃ Bharatāya Namaḥ’. [The meaning of this Mantra is ‘I bow most reverentially before Bharat to pay my respects to the divine Being whose Beej Mantra is ‘Bhaṃ’’.] (100-101).

[Note—¹The Mantras used for Anga-Nyas are the following—

- (1) Lām Śirasē Namaḥ (for doing Anga-Nyas on the head);
- (2) Lām Nētrābhyāṃ Namaḥ (for doing Anga-Nyas on the eyes and brows);
- (3) Lām Hridayāya Namaḥ (for doing Anga-Nyas on the heart);
- (4) Lām Nābhī Namaḥ (for doing Anga-Nyas on the navel); and
- (5) Lām Urū Namaḥ (for doing Anga-Nyas on the two thighs).]

अगस्त्यऋषिरस्याथ शेषं पूर्ववाचरेत् । भरतं श्यामलं शान्तं रामसेवापरायणम् ॥ 102 ॥

agastyarṣirasyātha śeṣaṃ pūrvavadācayet /

bharataṃ śyāmalaṃ śāntaṃ rāmasevāparāyaṇam // 102//

इसके अगस्त्य ऋषि आदि पूर्ववत् हैं। श्यामल वर्ण, सुन्दर, शान्त, श्रीराम की सेवा में तत्पर, धनुष बाणधारी, कैकेयीपुत्र वीर भरत जी को मैं प्रणाम करता हूँ (यह ध्यान है।) ॥१०२॥

102. Its patron Rishi, Chanda, Devta and form of Anga-Nyas are the same as that for Laxman¹. (In verse no. 100-101)¹.

During Anga-Nyas or during the process of worship of the Mantra or using it for doing Japa (repetition), the following divine and holy vision of Bharat should be meditated upon—‘I concentrate my attention upon and worship Bharat whose body is dark complexioned (like that of Lord Ram himself), who is handsome and attractive, who is ever engaged in the service of Lord Ram, and who holds a bow and an arrow. I bow most reverentially before Bharat.’ (102).

[Note--¹That is, the Rishi is Agastya, the Chanda is Gayatri, the patron deity is Bharat, and the seed/root Mantra used for Anga-Nyas is the word ‘Bhaṃ’.

The Mantras used for doing Anga Nyas would use the long vowel sound of ‘A’, i.e. Aa / Ā ā, in the Beej Mantra for Bharat (as is done in the case of Laxman). That is, ‘Bhaṃ’ + ā = ‘Bhāṃ’. Hence, the Mantras would be the following—

- (1) Bhāṃ Śirasē Namaḥ (for doing Anga-Nyas on the head);
- (2) Bhāṃ Nētrābhyāṃ Namaḥ (for doing Anga-Nyas on the eyes and brows);
- (3) Bhāṃ Hridayāya Namaḥ (for doing Anga-Nyas on the heart);
- (4) Bhāṃ Nābhī Namaḥ (for doing Anga-Nyas on the navel); and
- (5) Bhāṃ Urū Namaḥ (for doing Anga-Nyas on the two thighs).]

धनुर्बाणधरं वीरं कैकेयीतनयं भजे। शं बीजं तु समुद्धृत्य शत्रुघ्नाय नमोन्तकः।
ऋष्यादयो यथापूर्वं विनियोगोऽरिनिग्रहे ॥ 103 ॥

dhanurbāṇadharaṃ vīraṃ kaikeyītanayaṃ bhaje /
śaṃ bījaṃ tu samuddhṛtya śatrughnāya namontakaḥ /
ṛṣyādayo yathāpūrvam viniyogo’rinigrahe // 103//

‘शं शत्रुघ्नाय नमः’ यह शत्रुघ्नजी का मन्त्र है। वे कैकेयी पुत्र हैं, एवं शत्रु विजय में इसका विनियोग होता है। ऋषि आदि पूर्ववत् है। ॥१०३॥

103. Now the worship and the Mantra of Shatrughan, the third brother of Lord Ram, is being described. The Mantra is the following—‘Śhaṃ Śatrughanāya Namaḥ’. [This Mantra means ‘I bow most reverentially before Shatrughan to pay my respects to the divine Being whose Beej Mantra is ‘Śhaṃ’’.]

He is the son of Kaikeyi (like his elder brother Bharat), and this Mantra is invoked to obtain victory over one’s enemy or opponent. Its patron Rishi, Chanda, Devta and form of Anga Nyas are the same as that for Laxman or Bharat¹ (103).

[Note—¹The Rishi is Agastya; the Chanda is Gayatri; the Devta is Bharat; and Beej Mantra used for Anga Nyas is 'Śhaṃ'.

The Mantras used for doing Anga Nyas would use the long vowel sound of 'A', i.e. Aa / Ā ā, in the Beej Mantra for Shatrughan (as is done in the case of Laxman). That is, 'Śhaṃ' + ā = 'Śhām'. Hence, the Mantras would be the following—

- (1) Śhām Śirasē Namaḥ (for doing Anga-Nyas on the head);
- (2) Śhām Nētrābhyām Namaḥ (for doing Anga-Nyas on the eyes and brows);
- (3) Śhām Hridayāya Namaḥ (for doing Anga-Nyas on the heart);
- (4) Śhām Nābhī Namaḥ (for doing Anga-Nyas on the navel); and
- (5) Śhām Urū Namaḥ (for doing Anga-Nyas on the two thighs).]

द्विभुजं स्वर्णवर्णाभं रामसेवापरायणम् । लवणासुरहन्तारं सुमित्रातनयं भजे ॥ 104 ॥

dvibhujam svarṇavarṇābham rāmasevāparāyaṇam /
lavaṇāsurahantāraṃ sumitrātanayaṃ bhaje // 104//

द्विभुज, स्वर्ण के वर्ण वाले (गौर वर्ण), राम सेवा परायण, रमवणासुर हन्ता, सुमित्रानन्दन लक्ष्मण जी का मैं भजन करता हूँ। ॥१०४॥

104. For the purpose of worship and doing Anga-Nyas, the following divine and holy vision of Laxman should be meditated upon—'I concentrate my attention upon and worship Laxman who has two arms, whose body is of a golden hue (fair complexioned), who is ever involved in diligent service of Lord Ram, who is the slayer of the demon named Lavanaasur, and who is the dear son of mother Sumitra (the step-mother of Lord Ram).' (104).

हं हनुमांश्चतुर्थ्यन्तं हृदन्तो मन्त्रराजकः । रामचन्द्र ऋषिः प्रोक्तो योजयेत्पूर्ववत्क्रमात् ॥ 105 ॥

द्विभुजं स्वर्णवर्णाभं रामसेवापरायणम् । मौञ्जीकौपीनसहितं मां ध्यायेद्रामसेवकम् ॥ इति ॥ 106 ॥

इति रमरहस्योपनिषदि द्वितीयोऽध्यायः ॥ 2 ॥

hṛṃ hanumāṃścaturthyantaṃ hṛdanto mantrarājakaḥ /
rāmacandra ṛṣiḥ prokto yojayetpūrvavatkrāmāt // 105//
dvibhujam svarṇavarṇābham rāmasevāparāyaṇam /
mauñjīkaupīnasahitaṃ māṃ dhyāyedrāmasevakam // iti// 106//

iti rāmarahasyopaniṣadi dvitīo'dhyāyaḥ // 2 //

‘हं’ हनुमते नमः’ यह मन्त्रराज हनुमान जी का है। रामचन्द्र ऋषि हैं। शेष पूर्ववत् है। (ध्यान) द्विभुज, स्वर्ण की कान्ति युक्त वर्ण वाले, राम सेवा परायण, मौञ्जी और कौपीन धारी मैं हनुमान का ध्यान राम जी के सेवक रूप में करता हूँ। ॥१०५—१०६॥

रामरहस्योपनिषद् द्वितीय अध्याय पूर्ण हुआ।

105-106. Now the Mantra for worshipping Hanuman is being described. The Mantra is the following—‘Hṛṃ Hanumatē Namaḥ’. [The meaning of this Mantra is ‘I bow most reverentially before Hanuman to pay my respects to the divine Being whose Beej Mantra is ‘Hṛṃ’’.]

The Rishi (sage or seer who had first visualised this Mantra as having divine powers) is Lord Ram himself. Rest of the elements of the Mantra are as those for Laxman etc.¹

For the purpose of worship and doing Anga-Nyas, the following divine and holy vision of Hanuman should be meditated upon—‘I concentrate my attention upon and worship Hanuman who has two arms, whose body is of a golden hue, (like that of the Laxman and Shatrughan), who is ever engaged in the service of Lord Ram, who wears only a loin-cloth and a sacred thread, and who remains silent and ever contemplative. Lord Hanuman should always be worshipped, honoured and admired as an ardent devotee, a faithful follower and a devoted and obedient attendant of Lord Ram.’ (105-106).

[Note—¹The Chanda is Gayatri; the patron deity or Devta is Hanuman; the Beej Mantra, or the root/seed monosyllable word used to represent the divinity and holiness of this Mantra is ‘Hṛṃ’.

The Mantras used for doing Anga Nyas would use the long vowel sound of ‘A’, i.e. Aa / Ā ā, in the Beej Mantra for Hanuman (as is done in the cases of Laxman, Bharat and Shatrughan). That is, ‘Hṛṃ’ + ā = ‘Hṛām’. Hence, the Mantras would be the following—

- (1) Hṛām Śirasē Namaḥ (for doing Anga-Nyas on the head);
- (2) Hṛām Nētrābhyām Namaḥ (for doing Anga-Nyas on the eyes and brows);
- (3) Hṛām Hridayāya Namaḥ (for doing Anga-Nyas on the heart);
- (4) Hṛām Nābhī Namaḥ (for doing Anga-Nyas on the navel); and
- (5) Hṛām Urū Namaḥ (for doing Anga-Nyas on the two thighs).]

Thus ends Canto 2 of Ram Rahasya Upanishad.

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Summary of all the Mantras of Lord Ram and others as enumerated in this Canto no. 2—

(1) One letter Mantra for Lord Ram (verse no. 1) : Rām

(2) Two letter Mantra for Lord Ram (verse no. 7): Rām / Rāma (pronounced as Raam'; Rā + ma).

(3) Three letter Mantra for Lord Ram (verse no. 8): 'Om Rām (Om + Rā + m)', 'Hriṃ Rām (Hriṃ + Rā + m)', 'Śrīṃ Rām (Śrīṃ + Rā + m)', 'Klīṃ Rām (Klīṃ + Rā + m)', 'Aiṃ Rām (Aiṃ + Rā + m)' and 'Rām Rām (Rām + Rā + m)'.

(4) Four letter Mantra for Lord Ram (verse no. 9):

(i) 'Rām Candra / Raam Chandra' (Raa + Ma + Chan + Dra = 4 letters),

(ii) 'Rām Bhadra / Raam Bhadra (Raa + Ma + Bha + Dra = 4 letters).

(5) Five letter Mantra for Lord Ram (verse no. 10):

Rāmāya Namaḥ (Raa + Maa + Ya + Na + Maha = 5).

(6) (a) Six letter Mantra for Lord Ram (verse no. 16-17):

(1) Rām Rāmāya Namaḥ (Rām + Rā + mā + ya + Na + maḥ = 6).

(2) Klīṃ Rāmāya Namaḥ (Klīṃ + Rā + mā + ya + Na + maḥ = 6).

(3) Hrīṃ Rāmāya Namaḥ (Hrīṃ + Rā + mā + ya + Na + maḥ = 6).

(4) Aiṃ Rāmāya Namaḥ (Aiṃ + Rā + mā + ya + Na + maḥ = 6).

(5) Śrīṃ Rāmāya Namaḥ (Śrīṃ + Rā + mā + ya + Na + maḥ = 6).

(6) Om Rāmāya Namaḥ (Om + Rā + mā + ya + Na + maḥ = 6).

(6) (b) Six letter Mantra for Lord Ram (verse no. 18):

(A) (i) Śrī Rām Bhadra Śrī (Śrī + Raa + Ma + Bha + Dra + Śrī = 6 letters).

(ii) Hrīṃ Rām Bhadra Hrīṃ (Hrīṃ + Raa + Ma + Bha + Dra + Hrīṃ = 6 letters).

(iii) Klīṃ Rām Bhadra Klīṃ (Klīṃ + Raa + Ma + Bha + Dra + Klīṃ = 6 letters).

(B) (i) Śrī Rām Candra* Śrī (Śrī + Raa + Ma + Ca + Ndra + Śrī = 6 letters).
[*'Candra' is ordinarily pronounced in common English as 'Chandra'.]

(ii) Hrīṃ Rām Candra Hrīṃ (Hrīṃ + Raa + Ma + Ca + Ndra + Hrīṃ = 6 letters).

(iii) Klīṃ Rām Candra Klīṃ (Klīṃ + Raa + Ma + Ca + Ndra + Klīṃ = 6 letters).]

(6) (c) Six letter Mantra for Lord Ram (verse no. 19):

Adding the words 'Svāhā (ordinarily pronounced as 'Svaha')', or 'Namaḥ', or 'Huṃ Phaṭ' to other Beej Mantras of Lord Ram gives us a further list of 6-letter Mantras of the Lord as briefly outlined as follows:-

If we use the Beej Mantra 'OM', we have the following Matras: (i) 'Om Rāmāya Svāhā; (ii) Om Rāmāya Namaḥ, and (iii) Om Rāmāya Huṃ Phaṭ'.

Om Rāmāya Svāhā (Om + Rā + mā + ya + Swā + hā = 6);

Om Rāmāya Namaḥ (Om + Rā + mā + ya + Na + maḥ = 6),

Om Rāmāya Huṃ Phaṭ (Om + Rā + mā + ya + Huṃ + Phaṭ = 6)

All other Beej Mantras cited herein above in this Upanishad can be similarly used in place of “OM” to construct the different 6-letter Mantras pertaining to Lord Ram.

These Beej Mantras are: Rām; Klīm; Hrīm; Aiṃ; and Śrīm. To each of them is added ‘Rāmāya Svāhā’, ‘Rāmāya Namaḥ’, and ‘Rāmāya Huṃ Phaṭ’.

Some examples:--

‘Rām Rāmāya Svāhā’, ‘Rām Rāmāya Namaḥ’, and ‘Rām Rāmāya Huṃ Phaṭ’.

‘Klīm Rāmāya Svāhā’, ‘Klīm Rāmāya Namaḥ’, and ‘Klīm Rāmāya Huṃ Phaṭ’.

‘Hrīm Rāmāya Svāhā’, ‘Hrīm Rāmāya Namaḥ’, and ‘Hrīm Rāmāya Huṃ Phaṭ’.

‘Aiṃ Rāmāya Svāhā’, ‘Aiṃ Rāmāya Namaḥ’, and ‘Aiṃ Rāmāya Huṃ Phaṭ’.

‘Śrīm Rāmāya Svāhā’, ‘Śrīm Rāmāya Namaḥ’, and ‘Śrīm Rāmāya Huṃ Phaṭ’.

In addition to these Beej Mantras, we have other Mantras as well, such as ‘Bhadra’ and ‘Chandra’. Using the basic Beej Mantra for Lord Ram, which is “Rām”, we derive some of the Mantras as follows:--

Rām Bhadra Svāhā; Rām Bhadra Namaḥ; Rām Bhadra Huṃ Phaṭ.

Or: Rām Candra Swāhā; Rām Candra Namaḥ; Rām Candra Huṃ Phaṭ.

(7) Seven letter Mantra for Lord Ram (verse no. 25) :

(i) Rām Candrāya Namaḥ = Rā + ma + Ca + ndrā + ya + Na + maḥ = 7 letters.

(ii) Rām Bhadrāya Namaḥ = Rā + ma + Bha + drā + ya + Na + maḥ = 7 letters.

(8) (a) Eight letter Mantra for Lord Ram (verse no. 26) :

(i) Om Rām Candrāya Namaḥ (“OM Ram Chandraaya Namaha”): Om + Rā + ma + Ca + ndrā + ya + Na + maḥ = 8 letters.

(ii) Om Rām Bhadrāya Namaḥ (“OM Ram Bhadraaya Namaha”): Om + Rā + ma + Bha + drā + ya + Na + maḥ = 8 letters.

(iii) Om Rāmāya Huṃ Phaṭ Svāhā (“OM Raamaaya Hum Phat Swaha”): = Om + Rā + mā + ya + Huṃ + Phaṭ + Svā + hā = 8 letters.

(8) (b) Eight letter Mantra for Lord Ram (verse no. 35) :

‘Śrīrāmaḥ Śaraṇaṃ Mama’: ‘Śrī + rā + maḥ + Śa + ra + ṇaṃ + Ma + ma’ = 8 letters.

(8) (c) Eight letter Mantra for Lord Ram (verse no. 39) :

(1) ‘Om Rāmaḥ Śaraṇaṃ Mama’; (2) ‘Rām Rāmaḥ Śaraṇaṃ Mama’; (3) ‘Klīm Rāmaḥ Śaraṇaṃ Mama’; (4) ‘Hrīm Rāmaḥ Śaraṇaṃ Mama’; (5) ‘Aiṃ Rāmaḥ Śaraṇaṃ Mama’; and (6) ‘Śrīm Rāmaḥ Śaraṇaṃ Mama’.

(9) (a) Nine letter Mantra for Lord Ram (verse no. 30) :

‘Glaum Om Hrīm Namaḥ Rāmāya Glaum’: ‘Glaum + Om + Hrīm + Na + maḥ + Rā + mā + ya + Glaum’ = 9 letters.

(9) (b) Nine letter Mantra for Lord Ram (verse no. 39) :

‘Om Rāmaḥ Śaraṇaṃ Mama Om’: Om + Rā + maḥ + Śa + ra + ṇaṃ + Ma + ma + Om = 9 letters.

(10) (a) Ten letter Mantra for Lord Ram (verse no. 40) :

Jānakī Vallabhāya Svāhā Hum: Jā + na + kī + Va + lla + bhā + ya + Svā + hā + Hum = 10 letters.

(10) (b) Ten letter Mantra for Lord Ram (verse no. 42) :

Klīm Jānakī Vallabhāya Svāhā: Klīm + Jā + na + kī + Va + lla + bhā + ya + Svā + hā = 10 letters.

(10) (c) Ten letter Mantra for Lord Ram (verse nos. 48-49) :

‘Rāmāya Dhanuṣpāṇayē Svāhā’ are the following—Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 10 letters.

(11) Eleven letter Mantra for Lord Ram (verse no. 50) :

(1) ‘Om Rāmāya Dhanuṣpāṇayē Svāhā’ are the following— Om + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 11 letters.

(2) ‘Hrīm Rāmāya Dhanuṣpāṇayē Svāhā’ are the following— Hrīm + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 11 letters.

(3) ‘Śrīm Rāmāya Dhanuṣpāṇayē Svāhā’ are the following— Śrīm + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 11 letters.

(4) ‘Klīm Rāmāya Dhanuṣpāṇayē Svāhā’ are the following— Klīm + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 11 letters.

(5) ‘Aiṃ Rāmāya Dhanuṣpāṇayē Svāhā’ are the following— Aiṃ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 11 letters.

(6) ‘Rāṃ Rāmāya Dhanuṣpāṇayē Svāhā’ are the following— Rāṃ + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 11 letters.

(12) (a) Twelve letter Mantra for Lord Ram (verse nos. 51-53) :

‘Om Hrīm Bharatāgraja Rāma Klīm Svāhā’: Om + Hrīm + Bha + ra + tā + gra + ja + Rā + ma + Klīm + Svā + hā = 12 letters.

(ii) ‘Om Hrīm Rāmāya Dhanuṣpāṇayē Svāhā’: Om + Hrīm + Rā + mā + ya + Dha + nu + ṣpā + ṇa + yē + Svā + hā = 12 letters.

(12) (b) Twelve letter Mantra for Lord Ram (verse nos. 54-55) :

(i) ‘Om Namō Bhagawatē Rāma Candrāya’: Om + Na + mō + Bha + ga + wa + tē + Rā + ma + Ca + ndrā + ya = 12 letters.

(ii) ‘Om̐ Namō Bhagawatē Rāma Bhadrāya’: Om̐ + Na + mō + Bha + ga + wa + tē + Rā + ma + Bha + drā + ya’ = 12 letters.

(13) Thirteen letter Mantra for Lord Ram (verse no. 56) :

‘Śrī Rāma Jaya Rāma Jaya Jaya Rāma’: Śrī + Rā + ma + Ja + ya + Rā + ma + Ja + ya + Ja + ya + Rā + ma = 13 letters.

(14) Fourteen letter Mantra for Lord Ram (verse no. 58) :

‘Om̐ Śrī Rāma Jaya Rāma Jaya Jaya Rāma’: Om̐ + the 13 letters of the Mantra as described in verse no. 56 above = 14 letters.

(15) Fifteen letter Mantra for Lord Ram (verse no. 58) :

‘Śrī Rāma Jaya Rāma Jaya Jaya Rāma Rāma’: the 13 letters of the earlier Mantra as described in verse no. 56 above + Rā + ma = 15 letters.

(16) Sixteen letter Mantra for Lord Ram (verse no. 59) :

‘Namaḥ Sītāpatayē Rāmāya Hana Hana Huṃ Phat’: Na + maḥ + Sī + tā + pa + ta + yē + Rā + mā + ya + Ha + na + Ha + na + Huṃ + Phat = 16 letters.

(17) Seventeen letter Mantra for Lord Ram (verse no. 62) :

‘Om̐ Namaḥ Sītāpatayē Rāmāya Hana Hana Huṃ Phat’: —OM + 16 letters of the main Mantra as described in verse no. 59 above.

(18) Eighteen letter Mantra for Lord Ram (verse nos. 62-63) :

‘Om̐ Namō Bhagawatē Rāmāya Mahāpuruṣāya Namaḥ’ are as follows—Om̐ + Na + mō + Bha + ga + wa + tē + Rā + mā + ya + Ma + hā + pu + ru + ṣā + ya + Na + maḥ = 18 letters.

(19) Nineteen letter Mantra for Lord Ram (verse no. 64) :

‘Klīm̐ Om̐ Namō Bhagawatē Rāmāya Mahāpuruṣāya Namaḥ’ are as follows— Klīm̐ + 18 letters of the rest of the Mantra as described in verse no. 62-63 above = 19 letters.

(20) Twenty letter Mantra for Lord Ram (verse nos. 64-65) :

‘Om̐ Namō Bhagawatē Rāmāya Sarva Saubhāgyam̐ Dehī Mē Svāhā’: Om̐ + Na + mō + Bha + ga + wa + tē + Rā + mā + ya + Sa + rva + Sau + bhā + gyaṃ + De + hī + Mē + Svā + hā = 20 letters.

(21) Twenty-one letter Mantra for Lord Ram (verse no. 66) :

‘Om̐ Namō Bhagawatē Rāmāya Sakalāpannivr̥ṇāya Svāhā’: Om̐ + Na + mō + Bha + ga + wa + tē + Rā + mā + ya + Sa + ka + lā + pa + nni + vā + ra + ṇā + ya + Svā + hā = 21 letters.

(22) Twenty-two letter Mantra for Lord Ram (verse nos. 67-68) :

‘Om̐ Śrīm̐ Rām̐ Dāśarathāya Sītāvallabhāya Sarvāvhiṣṭadāya Namaḥ’: Om̐ + Śrīm̐ + Rām̐ + Dā + śa + ra + thā + ya + Sī + tā + va + lla + bhā + ya + Sa + rvā + vhi + ṣṭa + dā + ya + Na + maḥ = 22 letters.

(23) Twenty-three letter Mantra for Lord Ram (verse no. 69) :

‘Om̐ Namō Bhagawatē Vīraṃrāmāya Sakalaśatrūn Hana Hana Svāhā’: Om̐ + Na + mō + Bha + ga + wa + tē + Vī + raṃ + rā + mā + ya + Sa + ka + la + śa + trūn + Ha + na + Ha + na + Svā + hā = 23 letters.

(24) Twenty-four letter Mantra for Lord Ram (verse nos. 73-74) :

‘Om̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām̐ Tārāya Namaḥ Om̐’ are the following—Om̐ + Na + mō + Bha + ga + wa + tē + Śrī + Rā + mā + ya + Tā + ra + ka + bra + hma + ṇē + Mām̐ + Tā + ra + ya + Na + maḥ + Om̐ = 24 letters.

The above principal Mantra with the other five Beej Mantras would be the following—

(i) ‘Hrīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām̐ Tārāya Namaḥ Om̐’.

(ii) ‘Śrīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām̐ Tārāya Namaḥ Om̐’.

(iii) ‘Klīm̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām̐ Tārāya Namaḥ Om̐’.

(iv) ‘Aim̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām̐ Tārāya Namaḥ Om̐’.

And (v) ‘Rām̐ Namō Bhagawatē Śrī Rāmāya Tārakabrahmaṇē Mām̐ Tārāya Namaḥ Om̐’.

(25) Twenty-five letter Mantra for Lord Ram (verse nos. 75-76) :

‘Klīm̐ Om̐ Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā’ are the following— Klīm̐ + Om̐ + Na + mō + Bha + ga + wa + tē + Rā + ma + ca + ndrā + ya + Sa + ka + la + ja + na + va + śya + ka + rā + ya + Svā + hā = 25 letters.

(26) Twenty-six letter Mantra for Lord Ram (verse no. 77) :

‘Om̐ Klīm̐ Om̐ Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā’: Om̐ + 25 letters of the rest of the Mantra as described in verse no. 75-76 above = 26 letters.

(27) Twenty-seven letter Mantra for Lord Ram (verse no. 77) :

‘Om̐ Klīm̐ Om̐ Namō Bhagawatē Rāmacandrāya Sakalajanavaśyakarāya Svāhā Om̐’: Om̐ as a prefix + 25 letters of the rest of the Mantra as described in verse no. 75-76 above + Om̐ as a suffix = 27 letters.

(28) Twenty-eight letter Mantra for Lord Ram (verse nos. 78-79) :

‘Om̐ Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā’ are the following— Om̐ + Na + mō + Bha + ga + wa + tē + Ra + kṣo + ghna + vi + śa + dā + ya + Sa + rva + vi + ghnā + ntsa + mu + ccā + rya + Ni + vā + ra + ya + Svā + hā = 28 letters.

(29) Twenty-nine letter Mantra for Lord Ram (verse nos. 78-79) :

‘Om̐ Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om̐’ are the following—28 letters of the Mantra as mentioned above in serial number (28) + OM at the end = 29 letters.

(30) Thirty letter Mantra for Lord Ram (verse no. 80) :

‘Rām̐ Om̐ Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om̐’: monosyllable Rām̐ + 29 letters of the Mantra described in verse no. 79 above = 30 letters.

(31) Thirty-one letter Mantra for Lord Ram (verse no. 80) :

‘Rām̐ Om̐ Namō Bhagawatē Rakṣoghnaviśadāya Sarvavighnāntsamuccārya Nivāraya Svāhā Om̐ Rām̐’: 30 letters of the Mantra as described above + monosyllable ‘Rām̐’ at the end = 31 letters.

(32) Thirty-two letter Mantra for Lord Ram (verse nos. 81-82) :

‘Rāmabhadra Mahēśvāsa Raghuvīra Nṛpottama Bho Daśāsyāntakāsmākaṃ Śrīyaṃ Dāpaya Dēhi Mē’: Rā + ma + bha + dra + Ma + hē + śvā + sa + Ra + ghu + vī + ra + Nṛ + po + tta + ma + Bho + Da + śā + syā + nta + kā + smā + kaṃ + Śrī + yaṃ + Dā + pa + ya + Dē + hi + Mē = 32 letters.

(33) The ‘Ram Gayatri Mantra’ :--

(a) Verse no. 86-87:

‘Om̐ Dāsarathāya Vidmahē Sītāvallabhāya Dhīmahi Tannō Rāmaḥ Pracōdayāt’

(b) Verse no. 88:

‘Hrīm̐ Klīm̐ Om̐ Dāsarathāya Vidmahē Sītāvallabhāya Dhīmahi Tannō Śrīm̐ Rāmaḥ Pracōdayāt’

(34) Forty-seven letter Mantra for Lord Ram (verse nos. 90-92) :

‘Om̐ Namō Bhagawatē Raghunandanāya Rakṣoghnavīśadāya Madhurāya Prasannavadanāya Amitatejasē Balarāmāya Viṣṇavē Namaḥ’: Om̐ + Na+ mō + Bha + ga + wa + tē + Ra + ghu + na + nda + nā + ya + Ra + kṣo + ghna + vi + śa + dā + ya + Ma + dhu + rā + ya + Pra + sa + nna + va + da + nā + ya + A + mi + ta + te + ja + sē + Ba + la + rā + mā + ya + Vi + ṣṇa + vē + Na + maḥ = 47 letters.

(35) (a) Six letter Mantra for Sita (verse no. 94) :

‘Śrīṃ Sītāya Svāhā’ are the following— Śrīṃ + Sī + tā + ya + Svā + hā = 6 letters.

(35) (b) Six letter Mantra for Sita (verse nos. 95-96) :

‘Śrīṃ Sītāya Namaḥ’: Śrīṃ + Sī + tā + ya + Na + maḥ = 6

(36) Mantra for Laxman (verse nos. 98-99) :

‘Laṃ Lakṣmaṇāya Namaḥ’

(37) Mantra for Bharat (verse no. 100) :

‘Bhaṃ Bharatāya Namaḥ’

(38) Mantra for Shatrughan (verse no. 103) :

‘Śhaṃ Śhatruganāya Namaḥ’

(39) Mantra for Hanuman (verse nos. 105-106) :

‘Hṛṃ Hanumatē Namaḥ’

Chapter 3/Canto 3

[This Canto describes how to construct and worship the worship instrument or apparatus, called the ‘Pooja Yantras’ or ‘Pooja Peeth’, which is used as a Talisman or charm to worship and invoke the divine blessings of Lord Ram and seek his intercession to accomplish the desired results, and also to get protection from the Lord. The supernatural powers represented by the astounding forces of Nature are encrypted in the different Beej (or seed/root) Mantras which are incorporated in this Yantra. The Beej Mantra are syllables, individual letters or even monosyllabic words much like we have single alphabets or more than one alphabets representing different elements in the Periodic

Table—e.g. the single alphabets such as O for Oxygen, H for Hydrogen, N for Nitrogen, P for Phosphorous etc., and more than one alphabets such as Hg for mercury, Ag for silver, Au for gold, Fe for iron etc. In mathematics and physics, the different alphabets are used as symbols for other entities and factors that are either basic component of the entire setup or like force multipliers or enhancers.

The worship instrument or apparatus can also be likened to an integrated circuit of an electronic instrument or electric gadget which has empowered man with astounding powers and potentials. But the powers of these electronic/electric apparatuses or instruments depend on the correct positioning of the respective components; otherwise they would be ineffective and even be disastrous. In other branches of science, for example chemistry and physics, different chemicals, physical elements, constants, equations and other factors are represented by alphabets and signs of the language. If even one alphabet or sign is wrongly placed, the entire apparatus or instrument becomes worthless. This fact is very evident in organic chemistry and mathematics.

Therefore, the 'Pooja Yantra' or worship instrument or apparatus, when properly made and used, can prove to be the greatest boon that anyone can ever hope for. It has astounding mystical powers and potentials, and if used judiciously and correctly can empower the devotee with supernatural powers, enabling him to achieve astounding successes, both in the terms of material gain as well as in spiritual achievements.

This Canto describes such an instrument, called 'Ram Pooja Yantra'. It is chiefly used during formal forms of worship in which magical charms are used to invoke divine intercession for accomplishing stupendous tasks which are normally not possible for a human being. Besides describing the geometric pattern for constructing it, the Canto also simultaneously described how to worship it.

It must be pointed out here that the original Sanskrit text of this Canto has a continuous narration, with neither verses nor paragraphs. But to facilitate understanding, I have sub-divided the entire Canto into smaller units, numbered according to the English alphabets A to J.

Another interesting thing is that a similar instrument/apparatus has been described in Ram Purva Taponishad, also included in this volume, in its Canto 4. The instrument/apparatus described in this Canto by Hanuman is almost exactly the same as the one described in Ram Purva Taponishad, with some minor alterations or modifications which do not affect the overall structure of the instrument/apparatus even as different companies come out with different models and configurations of the basic instrument known as a computer, and all these computers work on same scientific principles and basic technology.

In the present Canto 3 of this Upanishad, we find that Hanuman has described two versions of the worship instrument/apparatus. Both are equally effective. The first one described from sections A to G is a little bit more complicated as compared to its counterpart described in sections H to J.]

सनकाद्या मुनयो हनूमन्तं पप्रच्छुः। आञ्जनेय महाबल पूर्वोक्तमन्त्राणां पूजापीठमनुब्रूहीति। हनुमान् होवाच।
आदौ षट्कोणम्। तन्मध्ये रामबीजं सश्रीकम्। तदधोभागे द्वितीयान्तं साध्यम्। बीजोर्ध्वभागे षष्ठ्यन्तं
साधकम्। पार्श्वे दृष्टिबीजे तत्परितो जीवप्राणशक्तिवश्यबीजानि। तत्सर्वं सन्मुखोन्मुखाभ्यां प्रणवाभ्यां

वेष्टनम्। अग्नीशासुरवायव्यपुरःपृष्ठेषु षट्कोणेषु दीर्घभाज्जि। हृदयादिमन्त्राः क्रमेण। रां रीं रूं रैं रौं रः इति दीर्घभाज्जि तद्युक्तहृदयाद्यस्त्रान्तम्। षट्कोणपार्श्वे रमामायाबीजे। कोणाग्रे वाराहं हुमिति। तद्विजान्तराले कामबीजम्। परितो वाग्भवम्।

sanakādyā munayo hanūmantam papracchuḥ /
 āñjaneya mahābala pūrvoktamantrāṇām pūjāpīṭhamanubrūhīti /
 hanumān hovāca /
 ādau ṣaṭkoṇam / tanmadhye rāmabījam saśrīkam /
 tadadhobhāge dvitīyāntam sādhyam / bījordhvabhāge ṣaṣṭhyantam sādhakam /
 pārsve dr̥ṣṭībīje tatparito jīvapraṇāśaktiśābījāni /
 tatsarvaṁ sanmukhonmukhābhyām praṇavābhyām veṣṭanam /
 agnīśāsuraavayavyapuraḥpr̥ṣṭheṣu ṣaṭkoṇeṣu dīrghabhāñji /
 hṛdayādimantrāḥ krameṇa /
 rām rīm rūm raiṁ raum raḥ iti dīrghabhāñji tadyuktahṛdayādyastrāntam /
 ṣaṭkoṇapārsve ramāmāyābīje / koṇāgre vārāham humiti /
 tadbījāntarāle kāmabījam / parito vāgbhavam /

सनकादि ऋषियों ने हनुमान जी से पूछा— महाबली आज्ञनेय! पूर्वोक्त मन्त्रों का पूजापीठ कैसे होता है, यह बताइये। हनुमान जी बोले— पहले षट्कोण बनायें। उसके मध्य 'श्रीं रां' लिखें। इन बीज मन्त्रों के नीचे साध्य (कार्य जो अभीष्ट है) को द्वितीय विभक्ति में लिखें। बीजमन्त्र के ऊपर साधक (जापक) का नाम षष्ठी विभक्ति में लिखें। बीज मन्त्र के चारों ओर जीव—प्राण—शक्ति—वश्य बीज लिखें। ऊपर नीचे ॐ लिखें। हृदय न्यास से अस्त्र न्यास के ६ बीजों रां रीं रूं रौ रः (सभी दीर्घ) को क्रम से लिखें। षट्कोण के पास श्रीं ह्रीं लिखें। कोण के आगे हुम् यह वाराहबीज लिखें। उसके मध्य (कोण और हुं के मध्य) काम बीज क्लीं लिखें। उसके चारों ओर सरस्वतीबीज ऐं लिखें।

[A.] Sages Sankaadi and others asked Hanuman, 'Oh the brave son of Anjani! Be kind to tell us how the above Mantras are used to construct the 'Pooja Peeth', or the seat or altar where these Mantras are formally installed and then rituals performed so as to invoke their divine and mystical powers that empowers the aspirant to accomplish his desires'.

Hanuman replied, 'First draw a hexagon. At the centre of it (i.e. at the core of the hexagonal sketch), one should write the two Beej (seed/root monosyllable) Mantras 'Śrīm' and 'Rām' standing for Shakti (the universal cosmic energy) and Lord Ram (personification of Brahm, the supreme transcendental Being) respectively.

Below these two Beej Mantras, one should write the work that has to be accomplished (or the specific purpose for which the entire exercise is being undertaken) in the second case or inflexion of the Sanskrit grammar, called 'Dvitiya Vibhakti'¹.

[¹This is the objective case in English. For example, in the sentence 'I eat a mango', the word 'mango' is in the objective case.]

The name of the aspirant should be written in the sixth case or inflexion of the Sanskrit grammar, called ‘Shasthi Vibhakti’² on the top of the Beej Mantras ‘Śrīm Rām’.

[²This is the possessive case in English. For example, in the sentence ‘It is Ram’s work’, the word ‘Ram’s’ is the possessive case.]

On the four sides of the central Beej Mantra, one should write the Beej Mantras for Jiva (living being, creature), Pran (vital winds, the vital forces that sustain life in a living being, breath), Shakti (energy, potent, powers and strength), and Vashya (the power to control and command).

The ethereal universal Beej Mantra ‘OM / Om’ (which stands for the supreme Brahm) should be written on the top and the bottom.

The six Beej Mantras that are used for doing Anga-Nyas (defined in Canto 2, verse nos. 10-11) on the heart and the various weapons of the warrior who is worshipping this Yantra are written clockwise in the following sequence at the six inside corners of the hexagon—‘ Rām’, ‘Rīm’, ‘Rūm’, ‘Raim’, ‘Raum’, and ‘Raḥ’.

The two Beej Mantras for Ramaa (Goddess Laxmi, the divine consort of Lord Vishnu) and Maya (the cosmic power of creating delusions), which are respectively ‘Śrīm’ and ‘Hrīm’, are written near the hexagon, outside each of its six faces.

[That is, these two Beej Mantras are placed in pairs outside the enclosure of the hexagon, facing the lines of each side.]

The Beej Mantra for the Varaaha God (i.e. the boar incarnation of Lord Vishnu), i.e. ‘Hum’, is written opposite the six points of the hexagon. [Therefore, there would be six ‘Hum’ words.]

The Beej Mantra for Kaam (fulfillment of desires), i.e. ‘Klīm’, is written in the space between all the six points of the hexagon and the Beej for Varaaha (‘Hūm’) written opposite these points as described above.

[That is, ‘Klīm’ is placed mid-way between each of the six points of the hexagon and the point where ‘Hum’ has been written. Therefore, there would be six ‘Klīm’ words.]

Around this ‘Klīm’, the Beej Mantra for Goddess Saraswati (the goddess of knowledge and learning; the Beej for the faculty of speech), i.e. ‘Aim’, is written. (A).

ततो वृत्तत्रयं साष्टपत्रम्। तेषु दलेषु स्वरानष्टवर्गान्प्रतिदलं मालामनुवर्णषट्कम्। अन्ते पञ्चाक्षरम्।
तदलकपोलेष्वष्टवर्णान्। पुनरष्टदलपद्मम्। तेषु दलेषु नारायणाष्टाक्षरो मन्त्रः। तदलकपोलेषु श्रीबीजम्।

tato vṛttatrayaṃ sāṣṭapatram /

teṣu daleṣu svarānaṣṭavargānpratidalaṃ mālāmanuvarṇaṣaṭkam /

ante pañcākṣaram / taddalakapoleṣvaṣṭavarṇān / punaraṣṭadalapadmam /

teṣu daleṣu nārāyaṇāṣṭākṣaro mantraḥ / taddalakapoleṣu śrībījam /

फिर अष्टदलों का तीन वृत्ताकार यन्त्र बनायें। उनके दलों पर सभी स्वर, अष्टवर्ग (क च ट त प य श ह वर्ग) के सभी वर्णों को, (य वर्ग = य र ल व । श वर्ग = श ष स) लिखें। प्रत्येक दल पर मालाकार षडाक्षर तारक मन्त्र लिखें (रां रामाय नमः)। अन्त में पञ्चाक्षर (रामाय नमः) लिखें।

फिर अगले अष्टदल कमल पर बाहर ॐ नमो नारायणाय, एवं ऊपर सर्वत्र श्री बीज लिखें।

[B.] After this, the first layer of three concentric circles should be drawn, and eight petals (representing the lotus flower) should be drawn on the outer perimeter of these group of circles.

In these symbolic eight lotus petals, the letters of the vowels are to be written in a clockwise manner at the bottom end of each petal (i.e. at the base of the petals resting on the surface of the circle) such that one petal has one pair of the vowels of the Sanskrit alphabet.

[That is, each petal would have two *vowel* alphabets. The pairs would be ‘A / अ / ’ and ‘Aa / आ / ā Ā’ // ‘E / इ / i I’ and ‘Ee / ई / ī Ī’ // ‘U / उ / u U’ and ‘Uu / ऊ / ū Ū’ // ‘Ae / ए / e E ē’ and ‘Ai / ऐ / ai Ai’ //, ‘O / ओ / o O ō’, ‘Au / औ / āu / āu’ // ‘Ang / अं [ṅ] / Am̐’ and ‘Aha / अः / Aḥ’ // ‘Ri / ऋ / ṛ Ṛ’ and ‘Rii / ॠ / ṛi Ṛi’ // and ‘Lri / लृ / ḷ Ḹ’ and ‘Lrii / ॡ / ḷi Ḹi’.]

Next, above these vowels, the letters of the consonant of the Sanskrit language are to be written in such a way that each petal has one category of the consonant in it.

[There are eight categories or sets or groups of *consonants* in the language, and each category is placed in one petal. The placement is done clockwise just above the vowels. Thus, the petals would have the following group of consonants—

(1) The first group has the following consonants—‘क / ka K k; ख / kha Kh kh; ग / ga G g; घ / gha Gh gh; ङ / ṅa Ṇ ṇ { ~N/N^ G ṅa nga }’;

(2) The second group has the following consonants—‘च / ca C c; छ / cha Ch ch { chha }; ज / ja J j; झ / jha Jh jh; ञ / ña Ñ ñ { ~n / JN J ña na }’;

(3) The third group has the following consonants—‘ट / ṭa Ṭ ṭ; ठ / ṭha Ṭh ṭh; ड / ḍa Ḍ ḍ { D ḍa da }; ढ / ḍha Ḍh ḍh; ण / ṇa Ṇ ṇ’;

(4) The fourth group has the following consonants—‘त / ta T t; थ / tha Th th; द / da D d; ध / dha Dh dh; न / na N n’;

(5) The fifth group has the following consonants—‘प / pa P p; फ / pha Ph ph; ब / ba B b; भ / bha Bh bh; म / ma M m’;

(6) The sixth group has the following consonants—‘य / ya Y y; र / ra R r; ल / la L l; ळ / ḷa; व / va V v { v/w v va / wa }’;

(7) The seventh group has the following consonants—‘श / śa Ś ś { sh z śa sha/sa }; ष / ṣa Ṣ ṣ { Sh S ṣa sha }; स / sa S s; ह / ha H h’; and

(8) The eighth group has the following consonants which consists of mixed sounds formed by two consonants, hence called the ‘conjuncts’—‘क्ष / kṣa x/ksh ksha/kṣha; त्र / tra Tra Tr tr; ज्ञ / Jña / jña’.]

Now, at the top end of the first ring of the petals, inside each of the petals but above the consonant alphabets, the six lettered ‘Tarak Mantra’ (Rām Rāmāya Namaḥ; or Om Rāmāya Namaḥ) is written.

Now, outside this first set of three rings and the eight petals surrounding them, another similar ring having three circles and eight petals are drawn. [That is, just outside the first layer of petals, another set of three concentric circles are drawn, and on the outer perimeter of this set, eight petals are drawn as was done in the previous case.]

In each of the eight petals of this second ring (i.e. the second set of three concentric circle with eight lotus petals surrounding them), the eight-letter Mantra for Lord Vishnu, i.e. ‘Om Namōḥ Nārāyaṇāya’ is written in a semi-circular form just inside the curved line of the lotus petals, and at the base of each of these petals is written the Beej Mantra for Shakti, which is ‘Śrīm’.

ततो वृत्तम् । ततो द्वादशदलम् । तेषु दलेषु वासुदेवद्वादशाक्षरो मन्त्रः । तद्वलकपोलेष्वादिक्षान्तान् ।
(आदित्यान्) ।

tato vṛttam / tato dvādaśadalam /
teṣu daleṣu vāsudevadvādaśākṣaro mantraḥ /
taddalakapoleṣvādikṣāntān / (ādityān)

फिर वृत्त के चारों ओर १२ दलों का कमल, उन पर ॐ नमो भगवते वासुदेवाय लिखें। फिर ऊपर अ से क्ष तक १२ वर्ण (अ इ उ क च र त प य श ह क्ष) लिखें।

[C.] Another larger ring (i.e. the third one) is made outside this above-mentioned second layer of lotus petals. This circle has twelve petals on its outer surface (dvādaśadalam). The alphabets of the twelve-lettered Mantra ‘om namōḥ bhagavatē vāsudēvāya¹’ should be written clockwise, starting from the top (northern) petal in such a way that one alphabet of this Mantra is inside one petal. These alphabets are written inside the tip of the petals.

[Since there are twelve petals and twelve alphabets in the Mantra, each petal would have one alphabet.]

Now, the twelve representative letters of the different categories of the alphabets of the Sanskrit language are placed inside the each of these twelve petals, so that one petal has one alphabet². these alphabets are written towards the base of the petals.

The Sanskrit alphabets that are to be written are the following—A / अ / a (the first vowel pronounced as in *son*, *along*, *bird*; *a* man), E / इ / i I (the third vowel pronounced as in *if*, *nip*), Oo / उ / u U (the fifth vowel pronounced as in *full*, *bull*, *wool*), Ka / क (the first consonant pronounced as in *kerb*, *kernel*), Cha / Ca / च (the sixth consonant pronounced as in *chain*, *champion*), Tta ट / ṭa Ṭ ṭ (the eleventh consonant pronounced as in *ten*, *too*), Ta / त / ta Ṭ t (the sixteenth consonant pronounced as t-t in French), Pa / प (the twenty-first consonant pronounced as in *purse*, *pulp*), Ya / य (the twenty-sixth consonant pronounced as in *yearn*, *year*), Sha / श / śa (the thirtyeth consonant pronounced as in *shawl*), Ha / ह (the thirty-third consonant pronounced as in *hut*, *hung*), and Ksha / क्ष / kṣa x/ksh ksha/kṣha (the thirty-fourth consonant which is a combination of ‘Ka’ and ‘Sha’), are placed at the top inside end of each of these ring of twelve petals².

[¹The Mantra ‘oṃ namōḥ bhagavatē vāsudēvāya’ has twelve letters or syllables as follows—oṃ + na + mōḥ + bha + ga + va + tē + vā + su + dē + vā + ya = 12 letters.

²The alphabets have a symbolic meaning. Since they cover the entire spectrum of sound, they represent the entire creation from its beginning to its conclusion. Even as we select one sample to depict an entire class of a particular thing, e.g. we take a flowering tree to represent an entire class of the plant kingdom which bears flowers as opposed to those plants which do not bear flowers, these alphabets also act as symbols for all types of creatures in this creation. Further, since every force in Nature has been personified as a particular God, these alphabets also represent the authority, powers and potentials of all these Gods because these Gods do not exist outside the creation.] (C).

ततो वृत्तम्। ततः षोडशदलम्। तेषु दलेषु हुं फट् नतिसहितरामद्वादशाक्षरम्। तदलकपोलेषु मायाबीजम्। सर्वत्र प्रतिकपोलं द्विरावृत्त्या हं स्रं भ्रं ब्रं भ्रमं श्रुं ज्रम्।

tato vṛttam / tataḥ ṣoḍaśadalam /

teṣu daleṣu huṃ phaṭ natisahitarāmadvādaśākṣaram /

taddalakapoleṣu māyābījam /

sarvatra pratikapolaṃ dvirāvṛtṭyā hraṃ sraṃ bhraṃ braṃ bhramaṃ śruṃ
jram /

फिर वृत्त बनाकर चारों ओर १६ दल कमल बनायें। सभी पत्तों पर ॐ नमो भगवते रामचन्द्राय नमः हुं फट् इस १६ अक्षर वाले मन्त्र के एक—एक अक्षरों को क्रमशः लिखें। सभी के ऊपर माया बीज (हीं) लिखें। दो आवृत्ति में क्रम से हं स्रं भ्रं ब्रं भ्रमं श्रुं ज्रम् लिखें। (इस से सभी पत्तों पर एक एक अक्षर हो जाते हैं।)

[D.] Another circle is to be drawn outside this. This is the fourth ring. On the outer surface/side of this circle, sixteen petals (of the lotus flower) should be drawn (ṣoḍaśadalam). The sixteen-lettered Mantra of Lord Ram, i.e. 'oṃ namōḥ bhagavatē candrāya namaḥ huṃ phaṭ',¹ is written inside near the apex or tip of these petals in such a way that one petal has only one alphabet.

[Since there are sixteen petals and sixteen letters or syllables in the Mantra, each petal would have one alphabet.

¹The sixteen letters of the Mantra 'Oṃ Namō Bhagawatē Rāma Candrāya' Huṃ Phaṭ' are the following—oṃ + na + mōḥ + bha + ga + va + tē + rā + ma + ca + n + drā + ya + huṃ + pha + ṭ = 16 letters.]

At the base of each of these petals, the Beej Mantras for Maya, i.e. 'Hrīm', is written. Then, the following Beej Mantras are written in pairs in the spaces between the lotus petals: 'Hraṃ', 'Sraṃ', 'Bhraṃ', 'Braṃ', 'Bhramam', 'Śruṃ', and 'Jram'.² (D).

[²It is to be noted that these Beej Mantras have a total of eight syllables: Hraṃ + Sraṃ + Bhraṃ + Braṃ + Bhra + maṃ + Śruṃ + Jram. Hence, they are repeated to complete the circle which needs a total of sixteen letters. This system is called 'Aavriti'. That is, after the eighth Beej Mantra, which is 'Jram', the process is repeated once again so that the first Beej Mantra 'Hraṃ' is written in the space between the eighth and the ninth petal, and the last Mantra 'Jram' is written between the sixteenth and the first petal.]

ततो वृत्तम् । ततो द्वात्रिंशदलपद्मम् । तेषु दलेषु नृसिंहमन्त्रराजानुष्ठुभमन्त्रः ।

तदलकपोलेश्वष्टवस्वेकादशरुद्रद्वादशादित्यमन्त्राः प्रणवादिनमोन्ताश्चतुर्थ्यन्ताः क्रमेण । तद्वहिरवषट्कारं परितः ।

tato vṛttam / tato dvātriṃśaddalapadmam /

teṣu daleṣu nṛsiṃhamantrarājānuṣṭubhamanraḥ /

taddalakapoleśvaṣṭavasvekādaśarudradvādaśādityamantrāḥ

praṇavādinamontāścaturthyantāḥ krameṇa /

tadbahirvaṣaṭkāraṃ paritaḥ /

फिर वृत्त बनाकर बत्तीस दलों का कमल बनायें। उस पर नृसिंह मन्त्र (क्षुरौ) उग्र बीर आदि के ३२ वर्णों को एक एक कर सभी दलों पर लिखें। ऊपर अष्ट वसु, एकादश रुद्र, द्वादश आदित्य में प्रत्येक मन्त्र ॐ नमः लगाकर (ॐ पहले, नमः बाद में, बीच में देवता का नाम) देव का चतुर्थी विभक्ति युक्त नाम लिखें। फिर यन्त्र से बाहर चारों ओर 'वषट्' लिखें।

[E.] Then a larger ring is drawn. This would be the fifth one. On the outer perimeter of this ring are drawn thirty-two lotus petals (dvātriṃśaddalapadmam).

In each of these thirty-two petals, one letter of the thirty-two lettered dynamic Mantra dedicated to Lord Nrisingh (who was Lord Vishnu's incarnation as the God who is half-lion and half-man) is to be written.

[This hymn of Lord Narsingh has been elaborately described in 'Nirsingh Purva Tapiniopanishad, Canto 4, verse no. 14 belonging to the Atharva Veda tradition. The hymn of Lord Narsingh has thirty-two stanzas symbolising the Chanda called 'Anushtup' which has thirty-two letters, each symbolising one aspect of the cosmic energy, or one grand divine virtue for which Nrisingh God is famous.

It is pertinent here to note that in 'Ram Purva Tapiniopanishad', Canto 4, verse no. 54, it has been stated that the Beej Mantra of Lord Nrisingh, which is 'Kṣraum̐', is used instead of the thirty-two hymns.]

Above these individual Mantras of the thirty-two letterd Mantra of the Nrisingh God placed in each petal, one alphabet symbolising the Beej Mantra of the following Gods, and representing their divine names, powers and potentials, is written. The Gods whose Beej Mantras are to be written here are the following—the eight Vasus¹, the eleven Rudras², and twelve Adityas³.

[The total number of Beej Mantras of these gods would be: 8 Vasus + 11 Rudras + 12 Adityas = 31. Since there are thirty-two petals, the divine Beej Mantra for Brahm or Pranav, i.e. OM that also stands for cosmic sound representing Consciousness, is added at the beginning. Then, to each of these Mantras is added the word 'Namah' indicating that the worshipper is bowing before the concerned god to pay his obeisance (praṇavādinamontāścaturthyantāḥ).

Finally, to complete the circle part of the finished worship instrument, the Beej Mantra 'vaṣaṭ' is written in all the spaces between the petals of the outer ring, one Mantra in each space (tadbahirvaṣaṭkāraṃ paritaḥ). [Since there are a total of thirty-two petals, there would be equal number of this Beej Mantra.]

This outer ring consisting of thirty-two petals is enclosed by drawing another circle around it in such a way that it touches the tip of all the petals as it goes around. [E].

{If we examine the construction of these circles or rings around the central hexagon, along with the lotus petals that are drawn along the perimeter of a given ring and touching the inner surface of the immediate outer ring, we have essentially a circular diagram that consists of the following:--

(a) The core consisting of a hexagon, with equilateral triangles on each of its six sides.

(b) There are a total of six rings; the first and the second rings have three concentric circles each, and the remaining four rings have one circle each, with the sixth one being the outer-most enclosure or ring.

(c) The first and the second rings of three circles each have eight lotus petals around them; the third ring has twelve petals; the fourth ring has sixteen petals, and the fifth ring has thirty-two petals around it. The sixth ring enclosed the final structure.

Beyond this, as we shall read below in the following verses, is the square part of the worship instrument, called the 'Bhupur'. The finished diagram looks something like a circular pyramid or a cone with five circular levels depicting lotus petals, and a circular base (which is the sixth ring).

This cone or circular pyramid is erected on a square ground, and this ground is surrounded on its four sides with a three-layered wall, each side having a doorway or gate.

The finished structure is called the 'Bhupur Yantra': the mystically empowered worship instrument that is believed to be energized by the dynamic forces of Nature present in all their strength in the form of their Beej Mantras. Refer paragraph no. 'F' herein below.}

[¹The *eight Vasus* according to Purans are the following—Dhruv, Dhar, Som, Aapha, Anil, Anal, Pratush, and Prabhas.

²The *eleven Rudras* are the various manifestations of Lord Shiva. They are the following--(i) Mannu, (ii) Manu, (iii) Mahinas, (iv) Mahaan, (v) Shiva, (vi) Ritdwaj, (vii) Ugrareta, (viii) Bhav, (ix) Kaal, (x) Vamdeo, and (xi) Dhritvrat. The eleven Rudras appear in Rig Veda 1/43/1, and Taiteriyā Brahmin 3/4/9/7. They are regarded as the father of the Wind God or the Maruts (Rig Veda, 2/33/1). The word Rudra means one who is angry, terrible and wrathful. Amongst the Rudras, Lord Shiva is regarded as the most senior and enlightened.

The eleven Rudras according to Vishnu Puran (1/1/15) are the following—Har, Bahuroop, Trayambak, Aparajeet, Shambhu, Vrishakapi, Kapardi, Raivat, Mrigvyadh, Sharva, and Kapaali.

³The *twelve Adityas* are the various manifestations of the Sun God. According to Vishnu Puran, the twelve Adityas are the following—Dhata, Arayma, Mitra, Varun, Ansha, Bhug, Indra, Vivaswan, Pusha, Parjanya, Twashta, and Vishnu.]

ततो रेखात्रययुक्तं भूपुरम् । द्वादशदिक्षु राश्यादिभूषितम् । अष्टनागैरधिष्ठितम् । चतुर्दिक्षु नारसिंहबीजम् ।
विदिक्षु वाराहबीजम् । एतत्सर्वात्मकं यन्त्रं सर्वकामप्रदं मोक्षप्रदं च ।

tato rekhātrayayuktaṁ bhūpuram /
dvādaśadikṣu rāśyādibhūṣitam / aṣṭanāgairadhiṣṭhitam /
caturdikṣu nārasimhabījam / vidikṣu vārāhabījam /
etatsarvātmakam yantram sarvakāmapradam mokṣapradam ca /

तीन रेखा वाला भूपुर (यन्त्र) बनायें। बारहों राशि, अष्ट नाग, चारों ओर नृसिंह बीज (क्षुरौ, क्षौ) लिखें।
कोनों पर वाराहबीज (हूं) लिखें। यह मन्त्र सभी कामनाओं को देने वाला तथा मोक्षप्रद है।

[F.] Outside the above circular structure, a boundary wall of three parallel lines is drawn. This is called a 'Bhupur Yantra'^{1*}. It is roughly in the form of a square. [See the concluding part of paragraph no. 'E' herein above.]

[¹The word 'Bhu' means land or earth, while 'Pur' means a city. Hence, this boundary acts like the outer ramparts of the fort in which the Emperor is seated. The Emperor is 'Rām', i.e. Lord Ram, and his Empress is 'Śrīm', or Sita.

*The *Bhupur Yantra* has been elaborately described in Ram Purva Tapiniopanishad, Canto 4, verse no. 53-54.]

The twelve signs of the Zodiac are placed in such a way that three of them appear at each inside corner of the Bhupur Yantra. [4 corners x 3 signs = 12 Zodiac signs.]

[The twelve signs of the Zodiac are the following—Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces. The zodiac is the belt or band of constellation of stars through which the Sun, the Moon and the planets move across the sky. The twelve signs of the zodiac represent the twelve constellations considered important by astrologers who were ancient astronomers as well as mathematicians. The twelve cycles of the moon coinciding with the twelve months of the year consisting of one solar cycle was the reason why the figure ‘twelve’ was chosen because the Sun and the Moon were central to astrological calculations.]

This Bhupur Yantra has four doorways or gateways. There are eight legendary snakes to protect them. Each gateway has one Beej Mantra of one of the legendary snakes called the ‘Naagas’ on either side of it. [4 gateways x 2 Beej Mantras for the legendary snakes = 8 Beej Mantras.]

[The *eight Legendary serpents* are the following—Anant, Vasuki, Takshak, Karkotak, Padma, Mahapadma, Shankha, and Kulik.]

The Beej Mantra for Nrisingh God, i.e. ‘Kṣraum̐’, is to be written in the four directions (i.e. north, east, south and west), while the Beej Mantra for Varaaha God, i.e. ‘Hūṃ’, is to be written in the four corners (i.e. north-east, south-east, south-west and north-west).

This last Mantra (i.e. the Beej Mantra for Varaaha) fulfills all the desires of the aspirant along with providing him with Mukti (liberation and deliverance, emancipation and salvation).

[Since there are four gates or doorways in this Bhupur Yantra, one on each side, the Beej Mantras for Nirsigh God and Varaaha God are written on either side of each of these four gates.] (F).

एकाक्षरादिनवाक्षरान्तानामेतद्यन्त्रं भवति। तद्दशावरणात्मकं भवति। षट्कोणमध्ये साङ्गं राघवं यजेत्। षट्कोणेष्वङ्गैः प्रथमा वृत्तिः। अष्टदलमूले आत्माद्यावरणम्। तदग्रे वासुदेवाद्यावरणम्। द्वितीयाष्टदलमूले घृष्ट्याद्यावरणम्। तदग्रे हनूमदाद्यावरणम्। द्वादशदलेषु वसिष्ठाद्यावरणम्। षोडशदलेषु नीलाद्यावरणम्। द्वात्रिंशदलेषु ध्रुवाद्यावरणम्। भूपुरान्तरिन्द्राद्यावरणम्। तद्वह्निर्वज्राद्यावरणम्। एवमभ्यर्च्य मनुं जपेत्॥

ekākṣarādinavākṣarāntānāmetadyantram bhavati /
taddaśāvaraṇātmakam bhavati / ṣaṭkoṇamadhya sāṅgam rāghavam yajet /
ṣaṭkoṇeṣvaṅgaḥ prathamā vṛttiḥ / aṣṭadalamūle ātmādyāvaraṇam /
tadagre vāsudevādyāvaraṇam / dvitīyāṣṭadalamūle ghr̥ṣṭyādyāvaraṇam /
tadagre hanūmadādyāvaraṇam / dvādaśadaleṣu vasiṣṭhādyāvaraṇam /
ṣoḍaśadaleṣu nīlādyāvaraṇam / dvātriṃśadaleṣu dhruvādyāvaraṇam /
bhūpurāntarindrādyāvaraṇam / tadbahirvajrādyāvaraṇam /
evamabhyarcya manum japet //

एकाक्षर 'रं' से नवाक्षर मन्त्र तक यन्त्र हो सकते हैं। मन्त्र के अनुसार आवरण पूजा होती है। षट्कोण के मध्य अङ्ग देवों सहित राघव भगवान की पूजा करें। यह प्रथमावरण है अष्टदल के मूल में आत्मा आदि आवरण है। फिर वासुदेव आदि आवरण है। दूसरे अष्टदल के मूल में षष्टि आदि आवरण, आगे हनुमान आदि आवरण, १२ पत्रों पर वसिष्ठ आदि आवरण, षोडश दल पर नील आदि आवरण, ३२ दलों पर ध्रुव आदि आवरण, भूपुर के मध्य इन्द्र आदि आवरण, उससे बाहर बज्र आदि आयुध आवरण, यह आवरण पूजा है। आवरण पूजा करने के बाद मन्त्र जाप करना चाहिए। एकाक्षर से नवाक्षर मन्त्रों की यह विधि है।

[G.] This Pooja Yantra and its seat or altar, called the 'Peeth', is used to worship Lord Ram and his other manifestations as well as his ardent followers and devotees who had helped the Lord during his incarnation as a human to slay the evil demon king of Lanka, Ravana, who epitomized all the evil, sinful and pervert forces of Nature which had almost eclipsed those that were auspicious, righteous, noble and virtuous. Various Mantras are used for this purpose, such as the Mantra of one letter, i.e. 'Raam(g)/Raam' (mentioned in verse no. 1 of Canto 2 of this Upanishad) till the Mantras having nine letters (mentioned in verse no. 64-65 of Canto 2).

When the aspirant properly activates this worship Talisman, all the different Gods, devotees and followers of Lord Ram make it their responsibility to ensure that the worshipper is given due protection.

The protective shield or covering that they provide him is called the 'Aavaran'. [The word 'Aavaran' literally means a covering or veil that covers anything from all sides.] The different circles or rings where the different Beej Mantras are placed are like the various protective rings around the worshipper, and that is why the worship of these rings and their Mantras is called the 'Aavaran Pooja'.

This worship is actually invoking of the various stupendous dynamic forces of Nature personified as different Gods, and as the different devotees and followers of Lord Ram who are no less powerful than the Gods, to help the worshipper, who himself is a great devotee of Lord Ram, to accomplish all his wishes and to give him due protection.

From the physical perspective, the instrument/apparatus resembles a fort where Lord Ram, the Emperor, is seated in his palace in the central citadel represented by the centrally-placed hexagon. Each ring or circle of petals having the Beej Mantras represents the various protective rings of walls and ramparts of this symbolic fort, with guards and attendants of the Lord who are represented by the different Beej Mantras. They not only guard the fort for the Lord but also ensure that all devotees who have sought the refuge of the Lord are given shelter and protection in this fort. This is the symbolism of this fort-like Pooja Yantra.

When the worshipper uses this instrument/apparatus, he is not only sincerely and devotedly requesting Lord Ram to be pleased with him but also extending the same request to the Lord's other devotees to include him in their ranks and give him their protection and blessing. He beseeches them to let him have access not only to this symbolic mystical fort of the Lord but also to the inner chambers of the palace of the Lord so that he can come directly in contact with his Lord and have access to the Lord's bountiful treasury of munificence and benevolence.

It ought to be noted here that it is not that the worshipper hasn't had any access to Lord Ram previously—for when he had started worshipping the Lord through this Pooja

Yantra where the Beej Mantra for Ram and Sita, i.e. 'Raan(g)/Raam' and 'Srin(g)/Srim' are located at the core of the hexagon, he had already gained direct access to the Lord because for two reasons—one, the very construction of the Pooja Yantra starts from the center by placing this Beej Mantra of the Lord, and second, the process of worship itself is started from the central hexagon and then proceeded outwards. Therefore, it is established that the worshipper has already had a direct access to Lord Ram and has already received the Lord's blessings. But it is expected of him to follow custom and observe curtesy and decency by showing his respects to other Gods and devotees of the Lord who are in attendance. It is essential to keep the Emperor's courtiers and attendants in good humour; so it becomes prudent and absolutely essential for him to worship the various Gods and attendants of the Lord who are represented by the different Beej Mantras in the various circles of the worship instrument/apparatus.

For the purpose of worship, Mantras having one letter to those having nine letters are used. First, the main Pooja Yantra is worshipped. The process of worshipping starts at the center of the hexagon and then progresses outwards, worshipping each layer of petals in succession.

So, to start with, at the central point, i.e. at the center of the hexagon, Lord Raghav (Ram) is to be worshipped. This is the first 'Aavaran'¹ or protective ring or shield.

[¹The word *Aavaran* means a protective ring, a covering, a screen, a shield, an encircling wall or ring, an obstruction. As we have seen in the above discussion, here in ritualistic forms of worship this term applies to the worship of different Gods whose Beej Mantras are used to construct the instrument, and whose divine intercession is sought by the aspirant for his protection and successful completion of his desires.]

At the base of the first ring of eight petals, the forces of Nature which are worshipped as the second 'Aavaran' to give the worshipper their protection, are the Atma (the universal Soul which is pure consciousness) and Vasudeo (one of the thousand names of Lord Vishnu, the cosmic sustainer and protector, and so-called as he is the Lord of all the eight Vasus which are the essential assets provided by Nature for sustenance of life in this creation).

At the base of the second ring of eight petals, Ghristi and others are worshipped as the third 'Aavaran'.

Hanuman and other devotees are worshipped as the fourth 'Aavaran' at the base of the third ring having eight petals.

In the twelve petals, sage Vashistha and others are worshipped as the fifth 'Aavaran'.

Similarly, in the sixteen petals, Neel (one of the chief monkey warriors and one of the two architects of the bridge that Lord Ram had built to cross over the ocean to Lanka) and others are worshipped as the sixth 'Aavaran'.

In the thirty-two petals, Dhruv (one of the greatest devotees of the Lord and who is eternally present in the sky as the polar star, called the 'Dhruv' star), and others are worshipped as the seventh 'Aavaran'.

[Till now, the main instrument/apparatus was worshipped. Now the outer boundary, called the 'Bhupur', is worshipped.] The king of Gods, i.e. Indra, is worshipped inside the boundary of the Bhupur, the peripheral three-lined wall

representing the outer walls of the fort, while his weapon, the Vajra, is worshipped outside the boundary wall.

The above process described in this section is called 'Aavaran Pooja'. Once this is finished, the aspirant devotee should do Japa (repetition of holy Mantras) of the Lord's Mantra having one to nine letters. (G).

[The above section describes the worship of Lord Ram's Mantras having one to nine letters, and the magical charm instrument/apparatus, the Talisman, used for this purpose.]

अथ दशाक्षरादिद्वात्रिंशदक्षरान्तानां मन्त्राणां पूजापीठमुच्यते । आदौ षट्कोणम् । तन्मध्ये स्वबीजम् ।
तन्मध्ये साध्यनामानि । एवं कामबीजवेष्टनम् । ततः शिष्टेन नवार्णेन वेष्टनम् । षट्कोणेषु
षडङ्गान्यग्नीशासुरवायव्यपूर्वपृष्ठेषु । तत्कपोलेषु श्रीमाये । कोणाग्रे क्रोधम् ।

atha daśākṣarādidvātriṁśadakṣarāntānāṃ mantrāṇāṃ pūjāpīṭhamucyate /
ādau ṣaṭkoṇam / tanmadhye svabijam / tanmadhye sādhyānāmāni /
evaṃ kāmabijaveṣṭanam / tataḥ śiṣṭena navārṇena veṣṭanam /
ṣaṭkoṇeṣu ṣaḍaṅgānyagnīśāsurasuravāyavyapūrvapṛṣṭheṣu /
tatkapoleṣu śrīmāye / koṇāgre krodham /

अब दशाक्षर से ३२ अक्षरों के मन्त्रों का पूजापीठ बताते हैं। पहले षट्कोण, फिर मन्त्र का बीज, मध्य में साध्य (इच्छित वस्तु) का नाम, उसके चारों ओर कामबीज (क्लीं), फिर नौ अक्षरों के शेष मन्त्र के अक्षर चारों ओर, फिर ६ कोने पर न्यास के ६ अक्षर एक एक कर अग्निकोण, उत्तर, दक्षिण, वायव्य और पूर्व की ओर लिखें। ऊपर श्रीं ह्रीं, फिर क्रोध बीज (क्रं) को कोने पर से आगे लिखें।

[H.] [Now, the method of worship of the Lord's Mantras having ten right up to thirty-two letters is being described, along with the magical charm instrument/apparatus, the Talisman, needed for this purpose.]

First the hexagon is made. At its center, the two Beej Mantras 'Śrīm' and 'Rām' are written in such a way that the work to be accomplished or the objective to be achieved is written in between them.

Surrounding them, the Beej Mantra for Kaam (invocation of divine intercession for accomplishment of desired results and fulfillment of wishes), i.e. 'Klīm', is written. After this, the nine letters of the nine-letter Mantra are written within the hexagon in order to encircle the above configuration of Beej Mantras.

The six Beej Mantras used to do Anga-Nyas as described in section D above are placed at the six inside corners of the hexagon.

[These Beej Mantras are 'Hraṃ', 'Sraṃ', 'Bhraṃ', 'Braṃ', 'Bhramam', 'Śruṃ', and 'Jram'.]

On the outer side of each surface of the hexagon, the Beej Mantras 'Śrīm' and 'Hrīm' are written. The Beej Mantra for 'Krodh' (anger and symbolising Rudra, one of the

manifestations of Lord Shiva), i.e. ‘Kram’, is written outside the hexagon opposite its six corners (H).

ततो वृत्तम् । ततोऽष्टदलम् । तेषु दलेषु षट्संख्यया मालामनुवर्णान् । तदलकपोलेषु षोडश स्वराः । ततो वृत्तम् । तत्परित आदिक्षान्तम् । तद्वहिर्भूपुरं साष्टशूलाग्रम् । दिक्षु विदिक्षु नारसिंहवाराहे । एतन्महायन्त्रम् ।

tato vṛttam /

tato’ṣṭadalam / teṣu daleṣu ṣaṭsaṁkhyayā mālāmanuvarṇān /

taddalakapoleṣu ṣoḍaśa svarāḥ /

tato vṛttam /

tatparita ādikṣāntam / tadbahirbhūpuraṁ sāṣṭaśūlāgram /

dikṣu vidikṣu nārasimhavarāhe /

etanmahāyantram /

फिर वृत्त बनायें। तब अष्टदल बनायें। पत्तों पर क्रम से ६ की संख्या में मन्त्र के अक्षर (एक पर ६ अक्षर), दल के ऊपर १६ स्वर (स्वराः षोडश विख्याताः शारदतिलक। इसके अनुसार अ इ उ ए ओ, आ ई ऊ ऋ, ॠ, लृ, ॡ, अनुस्वर विसर्ग : आदि १६ स्वर हैं) लिखना चाहिए। फिर वृत्त के चारों ओर अ से क्ष तक वर्ण लिखें। बाहर भूपुर के घेरा में आठ मूर्ति सहित शिव, दिशाओं में तथा कोनों पर श्रौं हूं लिखने पर महायन्त्र बन जाता है।

[I.] Now one circle is drawn around the hexagon. Eight petals are made on this circle. At the base of these eight petals, the forty-seven lettered ‘Mala Mantra’ of Lord Ram¹ is written in such a way that one petal has only six letters. [This means that the Mantra would be evenly spread across the eight petals, with each petal having six letters².]

[¹This forty-seven letter Mantra is mentioned in Canto 2, verse no. 90-92. It is ‘Om Namō Bhagawatē Raghunandanāya Rakṣoghnaviśadāya Madhurāya Prasannavadanāya Amitatejasē Balarāmāya Viṣṇavē Namaḥ’. This is also called the ‘Mala Mantra’.

²Since this Mantra has only forty-seven letters, therefore when six letters are written on each petal, the last would have only five letters. The deficiency is made good by adding OM to this last petal. 8 petals x 6 letters = 48 (47 + 1) letters. These letters have been described distinctly in note to verse no. 90-92 of canto 2 of this Upanishad.]

At the upper end of the eight petals, the sixteen letters of the Sanskrit vowels are written in such a way that each of the eight petals has two alphabets.

[The sixteen letters of the vowels are the following—‘अ / a A; आ / ā Ā; इ / i I; ई / ī Ī; उ / u U; ऊ / ū Ū; ए / e E ē; ऐ / ai Ai; ओ / o O ō; औ / au Au; अं [ⁿ] / Am; अः / Ah; ऋ / ṛ R {ṛ Rri/Ri R ri/ṛ}; ॠ / Ṛ {Ṛ RR RRI / RI ri/Ṛ}; लृ / Ḍ {Ḍ IR LLi / Li}; ॡ / Ḥ {Ḥ LLI / LI IRR}.]

Outside the ring of petals, the alphabets of the Sanskrit language are written in a circle around it so that they form a girdle.

The 'Bhupur', i.e. the outer periphery wall of the instrument/apparatus, has four symbolic doorways or gateways. On each side of these gate/doorways, the Beej Mantras for the eight Vasus, including Shiva, are written as a holy Talisman. [Refer section F.]

The Beej Mantra for Nrisingh God, i.e. 'Kṣraum̐', is to be written in the four directions (i.e. north, east, south and west), while the Beej Mantra for Varaaha God, i.e. 'Hūm̐', is to be written in the four corners (i.e. north-east, south-east, south-west and north-west).

This completes the construction of the Yantra (worship instrument/apparatus). (I).

आधारशक्त्यादिवैष्णवपीठम् । अङ्गैः प्रथमा वृत्तिः । मध्ये रामम् । वामभागे सीताम् । तत्पुरतः शार्ङ्गं शरं च ।
अष्टदलमूले हनुमदादिद्वितीयावरणम् । घृष्ट्यादितृतीयावरणम् । इन्द्रादिभिश्चतुर्थी । वज्रादिभिः पञ्चमी ।
एतद्यन्त्राराधनपूर्वकं दशाक्षरादिमन्त्रं जपेत् ॥

इति रामरहस्योपनिषदि तृतीयोऽध्यायः ॥ ३ ॥

ādhāraśaktyādivaiṣṇavapīṭham /
aṅgaiḥ prathamā vṛtiḥ / madhye rāmam / vāmabhāge sītām /
tatpurataḥ śārṅgaṁ śaraṁ ca / aṣṭadalamūle hanumadādīdvitīyāvaraṇam /
ghṛṣṭyādītrītiyāvaraṇam / indrādibhiścaturthī / vajrādibhiḥ pañcamī /
etadyantrārāadhanapūrvakaṁ daśākṣarādīmantram japet //

iti rāmarahasyopaniṣadi tritīo'dhyāyaḥ // 3 //

आधार शक्ति, वैष्णव पीठ की देवियां अङ्गों सहित प्रथम आवरण में, मध्य में राम, बायें सीता, सामने शार्ङ्ग धनुष और बाण होते हैं। द्वितीयावरण में हनुमान् आदि, तृतीयावरण में घृष्टि आदि, चतुर्थ में इन्द्र आदि दिक्पाल, पांचवें में वज्र आदि आयुध की पूजा करने पर यन्त्र पीठ पूजा सम्पन्न होती है। फिर दशाक्षर से बत्तीस अक्षरों के मन्त्रों में से अभीष्ट मन्त्र का जप किया जाना चाहिए।

रामरहस्योपनिषद् तृतीयाध्याय अनुवाद पूर्ण हुआ।

[J.] Now the process of worshipping the various 'Aavarans' is being described. [Refer section G above.] The first Aavarana consists of Lord Ram at the centre, Sita to his left, his weapons, the bow and the arrow, in the front, and the different manifestations of the divine Goddess represented by the Beej Mantras placed at the six inside corners of the

hexagon, as well as on the outer side of the six surfaces and at the six angles of the hexagon as described in section H above.

The second Aavaran consist of Hanuman and others.

The third Aavaran consists of Ghristi and others.

The fourth Aavaran consists of Indra, the king of Gods, and other Dikpals (custodians of the world).

The fifth Aavaran consists of the weapon of Indra, the Vajra, and other weapons.

When one worships each of these elements of the worship instrument/apparatus, it is deemed to have been properly worshipped.

Finally, the worshipper or aspirant who has started this worship for fulfillment of certain desire or wish should do Japa (repetition of holy Mantras) using all the Mantras that start with ten letters and go up to the Mantra having thirty-two letters. (J).

Thus ends Canto 3 of Ram Rahasya Upanishad.

Chapter 3/Canto 4

सनकाद्या मुनयो हनूमन्तं पप्रच्छुः। श्रीराममन्त्राणां पुरश्चरणविधिमनुब्रूहीति। हनूमान्होवाच। नित्यं त्रिषवणस्नायी पयोमूलफलादिभुक्। अथवा पायसाहारो हविष्यान्नाद एव वा॥ १॥

sanakādyā munayo hanūmantam papracchuḥ /
śrīrāmamantrāṇām puraścaraṇavidhimanubrūhīti /

hanūmānhovāca /
 nityaṃ triṣavaṇasnāyī payomūlaphalādibhuk /
 athavā pāyasāhāro haviṣyānnāda eva vā // 1//

सनकादि ऋषियों ने हनुमान जी से पूछा— आप श्रीराम मन्त्रों के पुरश्चरण का विधान बताइये। हनुमान् जी ने बताया— नित्य त्रिकाल स्नान करे। दूध फल मूल आदि भोजन करो। केवल दूध ही पिये। अथवा यज्ञ के अन्नों का ही भोजन करे। ॥१॥

1. Great sages and seers, such as Sankadi etc., enquired from Hanuman, ‘Please tell us the proper way to accept these different Mantras of Lord Ram for the purpose of doing formal religious rituals during sacrifices, as well as for the purpose of doing Japa (repetition of the holy Mantras) for achieving success in specific objectives.’

Hanuman replied, ‘One should take the purifying bath three times a day. One should eat only fruits and edible roots, and drink milk; or one should eat only those cereals that are offered to a sacred fire during a fire sacrifice (i.e. rice, wheat, millet, barley etc.) (1).

षड्सैश्च परित्यक्तः स्वाश्रमोक्तविधिं चरन् । वनितादिषु वाक्कर्ममनोभिर्निःस्पृहः शुचिः ॥ २ ॥
 भूमिशायी ब्रह्मचारी निष्कामो गुरुभक्तिमान् । स्नानपूजाजपध्यानहोमतर्पणतत्परः ॥ ३ ॥

ṣaḍṣaiśca parityaktaḥ svāśramoktavidhiṃ caran /
 vanitādiṣu vākkarmamanobhirniḥspṛhaḥ śuciḥ // 2//
 bhūmiśāyī brahmacārī niṣkāmo gurubhaktimān /
 snānapūjājapadyānahomatarpaṇatatparaḥ // 3//

ब्रह्मचर्य आदि जिस आश्रम में ही उस की विधि का निर्वाह करते हुये भोजन के ६ रसों का त्याग कर दे। वाणी कर्म मन्त्र से स्त्री संसर्ग से दूर रहकर पवित्र रहे। गुरु में आस्था कर, पृथ्वी पर सोने वाला, कामना रहित, ब्रह्मचारी होकर स्नान पूजा जप, ध्यान, होम, तर्पण में तत्पर रहे। ॥२—३॥

2-3. One should strictly follow the codes of conduct sanctified for the ‘Ashram’ (the phase of life), such as the Brahmacharya Ashram, to which the aspirant / worshipper belongs¹. During this period, he should abstain from such allurements of the senses as the desire to eat tasty things, and restrict himself to plain and bland diet.

The aspirant / worshipper should observe strictest codes of self-discipline, and remain steadfast in them. He should remain aloof from and indifferent towards all worldly attachments and involvements involving any kind of indulgence on the part of his faculty of speech, his organs of action and perceptions, and his mind and intellect. That is, he should strive to remain pure and free from all sorts of corrupting worldly

influences which might affect him, that might tarnish his mind and spirit, and generally act as a severe drag on his spiritual progress.

He should have firm faith in his Guru (moral teacher and preceptor). He should sleep on the ground and be without any worldly longings, yearnings, aspirations, hopes, expectations and desires whatsoever.

He should be diligent towards his spiritual aim by strictly following the principles of Brahmacharya, and observing its strict codes of conduct. He should be particular in observing such religious norms as taking purification baths, doing formal worship and spending his time in Dhyan (meditation, contemplation), doing of Japa (repetition of holy Mantras), performing Hom (fire sacrifices) and offering Tarpan (oblations and libations to the Gods and spirits of dead ancestors to invoke their blessings) (2-3).

[Note—¹The life of a Hindu has been divided into four sections called *Ashrams*. The first is called Brahmacharya Ashram when he is a student and observes strict norms of self discipline, spending his time in studying under the guidance of a wise teacher. The second phase is called Grihasta Ashram when he marries and enters the householder's life. After fulfilling his obligations towards his family, he takes to the Vanprastha Ashram when he leaves direct involvement in worldly affairs and instead moves out of the house to go on long pilgrimages. In early times, he used to head for the forest, but it might not be practical in modern times. The last phase is called Sanyas Ashram when he totally renounces the world and its attachments, and prepares for his exit from this world. He is ordained to spend this phase doing meditation, contemplation and studying of the scriptures in order to inculcate a sense of realisation of the falsehood of this material world which is perishable, and the truth about the immortality of the Atma which is the pure self.]

गुरुपदिष्टमार्गेण ध्यायन्नाममनन्यधीः। सूर्येन्दुगुरुदीपादिगोब्राह्मणसमीपतः॥ 4॥

श्रीरामसन्निधौ मौनी मन्त्रार्थमनुचिन्तयन्। व्याघ्रचर्मासने स्थित्वा स्वस्तिकाद्यासनक्रमात्॥ 5॥

gurūpaḍiṣṭamārgēṇa dhyāyanrāmamananyadhīḥ /

sūryendugurudīpādīgobrāhmaṇasamīpataḥ // 4//

śrīrāmasannidhau maunī mantrārthamanucintayan /

vyāghracarmāsane sthitvā svastikādyāsanakramāt // 5//

गुरु की शिक्षा के अनुसार अन्यत्र से मन हटाकर श्रीराम जी का ध्यान करे। सूर्य—चन्द्र (अर्थात् दिन—रात), गुरु—दीपक—गौ—ब्राह्मण के समीप ही रहे। श्रीराम के सम्मुख मन्त्र का अर्थ चिन्तन करते हुए मौन ही रहे। व्याघ्र चर्म के आसन पर स्वस्तिक आदि आसन मुद्रा से बैठ कर॥४—५॥

4-5. The aspirant / worshipper should follow the instructions of his Guru (moral preceptor and teacher) and divert his mind away from the world, from remaining engrossed in the sense objects of this material world, and instead concentrate it on doing meditation upon Lord Ram.

He should remain in the company of his Guru and a lighted lamp (both symbolising his eagerness to remain close to a source of light representing knowledge

that can dispel the darkness of his ignorance) as well as of a cow and a Brahmin (both of whom are regarded as sacred and holy entities, thereby signifying his sincere wish to remain in the company of holy fellow beings, instead of sinful and pervert people).

He should sit with a composed mind, silently and calmly, before Lord Ram (i.e. mentally remain focused on the Lord's image, and be free from all sorts of distractions), contemplating upon the Lord's sublime form as well as deeply pondering upon the meaning of his powerful divine Mantras.

He should sit in the 'Swastik Aasan'¹ posture on a lion's skin for the purpose of doing meditation and repetition of the Mantras (4-5).

[Note—¹The sitting posture called Swastik Aasan is one in which a person sits cheerfully in an erect position, with the sole of one foot lying against the center of the thigh of the opposite leg. Refer Trishikhi Brahmin Upanishad of Shukla Yajur Veda tradition, in its Canto 2, verse no. 35.]

तुलसीपारिजातश्रीवृक्षमूलादिकस्थले । पद्माक्षतुलसीकाष्ठरुद्राक्षकृतमालया ॥ ६ ॥

मातृकामालया मन्त्री मनसैव मुनं जपेत् । अभ्यर्च्य वैष्णवे पीठे जपेदक्षरलक्षकम् ॥ ७ ॥

tulasīpārijātaśrīvṛkṣamūlādikasthale /

padmākṣatulasīkāṣṭharudrākṣakṛtamālayā // 6//

mātrkāmalayā mantrī manasaiva manuṁ japet /

abhyarcya vaiṣṇave pīṭhe japedakṣaralakṣakam // 7//

तुलसी—पारिजात—बेल वृक्ष के नीचे या समीप बैठकर साधक कमलाक्ष, तुलसी या रुद्राक्ष माला से मातृका सहित मन्त्र जप करना चाहिए। मानसिक जप श्रेष्ठ है। मन्त्र के जितने अक्षर हों उतने लाख जप करने पर पुश्चरण होता है। ॥६—७॥

6-7. The aspirant worshipper should sit under or near a Tulsi tree (the Basil plant), or a Parijaat tree (the night jasmine plant) or a Bel tree (the wood apple plant).

For the purpose of doing Japa (repetition of holy Mantras), one should use a rosary made up of beads using the seeds of the Kamal (lotus) plant, the wood of the Tulsi (basil) plant, or the seeds of the Rudraksha plant (the tree called *elcocarpus ganitrus*).

While doing Japa or repeating the holy Mantras of Lord Ram, one should include the Beej names (i.e. the seed or root words) of the different divine Mothers¹.

The best way to do Japa is mental (i.e. silently and without any verbal fuss). The number of times the selected Mantra is to be repeated depends upon the number of letters in it. For each letter, the number of prescribed times is one lakh. Therefore, the repetition is to be done for as many lakhs of times as they are number of letters in the Mantra. [That is, suppose the Mantra selected for doing Japa has two letters then the Mantra is to be repeated for two lakh times.] (6-7).

[Note—¹The Beej Mantras for the cosmic Mothers who represent different forces of Nature, and how to use them with Mantras for Lord Ram have been explained in Canto 2, verse nos. 17-18. For example, the seed/root Mantra for cosmic Shakti or

energy behind the creation, sustenance, protection and annihilation of creation is 'Śrīm', for Maya (the cosmic deluding powers of Brahm) it is 'Hrīm', for Saraswati (the Goddess of knowledge and learning as well as of speech and wisdom) is 'Aim', for Kaam (worldly desires and passions) it is 'Klīm', and so on and so forth.]

तर्पयेत्तद्दशांशेन पायसात्तद्दशांशतः। जुहुयाद्गोघृतेनैव भोजयेत्तद्दशांशतः॥ ८॥

tarpayettaddaśāṁśena pāyasāttaddaśāṁśataḥ /
juhuyādgoghṛtenaiva bhojayettaddaśāṁśataḥ // 8//

जप के बाद मन्त्र संख्या का दशांश हवन पायस या गोघृत से करना चाहिए। हवन का दशांश तर्पण, उसका दशांश मार्जन, उसका दशांश ब्राह्मण भोजन कराना चाहिए। ॥८॥

8. After the completion of repetition of the Mantra, the aspirant worshipper should do the fire sacrifice. The number of offerings of milk or clarified butter that are to be made to the sacred fire using the same Mantra would be one tenth of the number of times the Mantra was repeated during the process called Japa. [That is, if the Mantra was repeated for two lakh times, then one tenth of it is twenty thousand. Hence, the number of offerings should be twenty thousand. 1 lakh = 1,00,000.]

One tenth of the number of offerings is counted for making oblations and libations to the Gods while repeating the same Mantra. One tenth of this number is used for cleaning and purification by offering water to the chosen deity while repeating the same Mantra.

Finally, one tenth of this number is counted for feeding a particular number of Brahmins (8).

[Note—Suppose the Mantra has two letters. For example, if the two letter Mantra 'Ram' (Ra + Ma = 2) is selected for worship, then it has to be repeated for $2 \times 1,00,000 = 2,00,000$ times. The number of offerings to be made to the sacred fire pit is $1/10$ of it, i.e. 20,000 times. The number of oblations and libations made to Gods would be $1/10$ of 20,000 = 2000 times. The number of times washing and sprinkling of water would be $1/10$ of 2000 = 200 times. Finally, the number of Brahmins to be fed would be $1/10$ of 200 = 20.]

ततः पुष्पाञ्जलिं मूलमन्त्रेण विधिवच्चरेत्। ततः सिद्धमनुभूत्वा जीवन्मुक्तो भवेन्मुनिः॥ ९॥

tataḥ puṣpāñjaliṁ mūlamantreṇa vidhivaccaret /
tataḥ siddhamanurbhūtvā jīvanmukto bhavenmuniḥ // 9//

फिर मूल मन्त्र से विधिवत् पुष्पाञ्जलि देना चाहिए। इस प्रकार मन्त्र सिद्ध हो जाता है और जापक जीवनन्मुक्त हो जाता है। ॥९॥

9. Then flowers should be duly offered with the greatest of reverence to the worshipped deity (here Lord Ram) with the aid of the basic Mantra used for such worshipping. [That is, the Mantra should be recited while offering flowers to the deity.]

By strictly observing the above steps during the process of repeating the Mantra and worshipping the chosen deity, i.e. Lord Ram in this case, the Mantra, possessing inherent supernatural powers which were hitherto dormant in it, now becomes effective. As a consequence, the worshipper becomes 'Jivan Mukta', i.e. he is liberated from the limiting fetters of this body and achieves dynamic strength and supernatural powers which enable him to accomplish those feats which he couldn't imagine with his physical gross body (9).

अणिमादिर्भजत्येनं यूनां वरवधूरिव । ऐहिकेषु च कार्येषु महापत्सु च सर्वदा ॥ 10 ॥

नैव योज्यो राममन्त्रः केवलं मोक्षसाधकः । ऐहिके समनुप्राप्ते मां स्मरेद्रामसेवकम् ॥ 11 ॥

añimādirbhajatyenaṃ yūnaṃ varavadhūriva /

aihikeṣu ca kāryeṣu mahāpatsu ca sarvadā // 10//

naiva yojyo rāmamantraḥ kevalaṃ mokṣasādhakaḥ /

aihike samanuprāpte māṃ smaredrāmasevakam // 11//

युवा को जैसे उत्तम वधू चाहती है उसी प्रकार अणिमा आदि सिद्धियां साधक को प्राप्त हो जाती हैं। किन्तु सांसारिक कार्यों की सिद्धि के लिए या आपत्ति निवारण के लिए राम मन्त्र का प्रयोग करना उचित नहीं है, मोक्ष साधना के लिए है इसका अनुष्ठान करना चाहिए। यदि सांसारिक कार्य सिद्ध करना हो तब तो राम के सेवक मुख हनुमान का स्मरण करना चाहिए। ॥१०-११॥

10-11. Even as an excellent bride-to-be wishes to have an excellent groom for herself, all the different 'Siddhis' such as Anima¹ etc. are easily made accessible to the worshipper who follows the rules of worship as outlined in this Upanishad. But it is not advisable to employ the stupendous potentials and powers of the great 'Ram Mantra' to achieve worldly gains and fulfill worldly ambitions, and neither is it desirable to use it to deflect or dispel worldly miseries and troubles. It should be invoked only for the purpose of attaining 'Moksha' (i.e. for achieving success in breaking free from the shackles that tie the man to this entrapping mortal world of falsehoods and delusions, thereby helping him to be delivered from their eternal torments and miseries, and consequentially obtain emancipation and salvation for his soul)².

Nevertheless, if one wishes to accomplish success in attaining some worldly goals and other such humdrum worldly gains, then it is enough for a devotee of Lord Ram to request me (i.e. Hanuman), instead of troubling Lord Ram by invoking the Lord's glorious, all-powerful, most majestic and divine Mantra for such humdrum and ordinary activities (because that would be tantamount to exchanging a precious and priceless piece of diamond for garbage). (10-11).

[Note—¹There are eight *Siddhis* which are divine mystical powers which enables the person to accomplishment astounding feats. They are the following— (i) 'Anima' means

the power to become microscopic or so minute that one becomes invisible to the naked eye; (ii) 'Mahima' is to have majesty, glory and fame; to be honoured and acknowledged for one's achievements, knowledge and skills; (iii) 'Garima' is to have weight, stature, dignity, decorum, gravity and significance, (iv) 'Laghima' is to have simplicity and humility; (v) 'Praapti' is to be able to attain or obtain anything wished or desired; (vi) 'Prakramya' is to have valour, ardour, strength, powers, prowess, potential and punch leading to triumph, glory and majesty; (vii) 'Ishwatwa' is to be able to have lordship or sway over others; and (viii) 'Vashitwa' is to be able to control and subdue others.

²That is, these Mantras are so holy and special that they should be employed only for some noble and auspicious causes such as one's spiritual welfare, accomplishment of some most important task that has no trace of selfishness in it, as well as attainment of eternal goals that give permanent peace and bliss to the aspirant rather than to satisfy his desires for sense gratification or obtaining pleasure and comfort from this material world which is, however, perishable, impermanent and transient by nature.]

यो रामं संस्मरेन्नित्यं भक्त्या मनुपरायणः। तस्याहमिष्टसंसिद्धयै दीक्षितोऽस्मि मुनीश्वराः॥ 12॥

yo rāmaṁ saṁsmarennityaṁ bhaktyā manuparāyaṇaḥ /
tasyāhamiṣṭasaṁsiddhyai dīkṣito'smi munīśvarāḥ // 12//

मुनीश्वरो! जो नित्य राम का स्मरण करता है, भक्तिभाव से मन्त्र जप करता है उसकी अभीष्ट सिद्धि के लिए मैं सदा तत्पर रहता हूँ। ॥१२॥

12. Oh sages and seers! He who reverentially remembers and faithfully meditates upon Lord Ram, daily and diligently, who repeats his holy divine Mantras with the greatest of veneration and conviction, I am always eager and ready to fulfill all his desires and wishes¹ (12).

[Note—¹With reference to what has been said in verse no. 10-11 above, this verse acquires special significance. Hanuman effectively says that such a devotee should not worry about his own welfare or for the fulfillment of his desires. He need not approach the supreme Emperor, i.e. Lord Ram, for his mundane requirements, because I am there to take care of all that. Rather, he should concentrate his energy towards matters that are more important for him, matters only his personal efforts and diligence can provide results with, such as spiritual matters pertaining to his emancipation and salvation as these depend upon his own sincerity and diligence, and not that of others. The fetters that shackle his soul to the body are due to his own ignorance about the truth of his Atma or his soul which is pure consciousness, and this ignorance can be removed only by him and no one else much like the case when a disease afflicting a patient can only be removed by his taking the necessary medicines and observing strict control over diet and life-style himself, and not by someone else taking the medicine or eating with restraint on his behalf, though his other routine works that are not directly connected with the disease can be taken care of by his attendants.]

वाञ्छितार्थं प्रदास्यामि भक्तानां राघवस्य तु। सर्वथा जागरूकोऽस्मि रामकार्यधुरन्धरः॥ 13॥

इति रामरहस्योपनिषदि चतुर्थोऽध्यायः ॥ ४ ॥

vāñchitārthaṃ pradāsyāmi bhaktānāṃ rāghavasya tu /
sarvathā jāgarūko'smi rāmakāryadhurandharaḥ // 13//

iti rāmarahasyopaniṣadi caturtho'dhyāyaḥ // 4//

राघव के भक्तों को मैं अभीष्ट वर प्रदान करता रहूँगा। क्योंकि रामकार्य करने के लिए मैं सदा सावधान रहता हूँ। ॥१३॥

रामरहस्योपनिषद् चतुर्थाध्याय अनुवाद पूर्ण हुआ।

13. Its my word of honour (i.e. I promise) that I would be constantly providing fulfillment of desires of all the ardent devotees of Raghav (Lord Ram) and give them whatever rewards they wish to have. This is because I am ever eager and diligent for doing any work that is deemed to be the Lord's work (13).

[Note—If the devotee had requested Lord Ram to fulfill certain desires, the Lord would have definitely done it for him. Now Hanuman says that he does not wish to trouble his Lord with such mundane matters as worrying about simple worldly things that his devotee seeks from him. Hanuman is very competent and efficient enough to do things on the Lord's behalf; so why unnecessarily worry or trouble the Lord? He does not wish that the Emperor (Lord Ram) has to worry for such routine matters, and they be best left to his junior servants and attendants to be attended by them. Hanuman regards even routine job, such as fulfillment of wishes of the devotees of the Lord, as the Lord's own work, and therefore most willingly does them for the Lord. He feels privileged in helping the Lord's devotee and treats it as a great service to the Lord himself. That is why he is so dear to Lord Ram's devotees and is their favourite God.]

Thus ends Canto 4 of Ram Rahasya Upanishad.

Chapter 3/Canto 5

सनकाद्या मुनयो हनूमन्तं पप्रच्छुः। श्रीराममन्त्रार्थमनुब्रूहीति। हनूमान्होवाच। सर्वेषु राममन्त्रेषु मन्त्रराजः षडक्षरः। एकधाय द्विधा त्रेधा चतुर्धा पञ्चधा तथा ॥ १ ॥

षट्सप्तधाष्टधा चैव बहुधायं व्यवस्थितः। षडक्षरस्य माहात्म्यं शिवो जानाति तत्त्वतः ॥ २ ॥

sanakādyā munayo hanūmantam papracchuḥ /

śrīrāmamantrārthamanubrūhīti / hanūmānhovāca /
 sarveṣu rāmamantreṣu mantrarājaḥ ṣaḍakṣaraḥ /
 ekadhāya dvidhā tredhā caturdhā pañcadhā tathā // 1//
 ṣaṭsaptaadhāṣṭadhā caiva bahudhāyaṃ vyavasthitaḥ /
 ṣaḍakṣarasya māhātmyaṃ śivo jānāti tattvataḥ // 2//

सनकादि ऋषियों ने फिर हनुमान् जी से पूछा— आप श्रीराम मन्त्रों का अर्थ बताइये। हनुमान् जी से पूछा— आप श्रीराम मन्त्रों का अर्थ बताइये। हनुमान् जी ने कहा— श्रीराम का ६ अक्षरों का षडक्षर मन्त्र सर्वश्रेष्ठ है। यह आठ प्रकार का तथा और भी अनेक प्रकार का है। इस मन्त्र का महत्त्व शिवजी ही यथार्थ रूप से जानते हैं। ॥१-२॥

1-2. Sages Sankadi and others once again asked Hanuman, ‘Please be kind to enlighten us about the meaning and metaphysical as well as spiritual importance and significance of the Mantras of Lord Ram’.

Hanuman replied, ‘The best Mantra of Lord Ram is the one having six letters or syllables¹. It is of eight principal types, and even of other types depending upon which word or letter or phrase is added as prefix or suffix to it².

Its real spiritual importance and metaphysical significance, its astounding potentials and supernatural powers, its magnificent spiritual value, holiness and divinity are best known to Lord Shiva (1-2).

[Note—¹The basic six-lettered Mantra of Lord Ram is ‘Rām Rāmāya Namaḥ’. Refer Canto 2, verse no. 16.

²All other types of Mantra are described in Canto 2, and have been listed at the end of that Canto.]

श्रीराममन्त्रराजस्य सम्यगर्थोऽयमुच्यते। नारायणाष्टाक्षरे च शिवपञ्चाक्षरे तथा। सार्थकार्णद्वयं रामो रमन्ते यत्र योगिनः। रकारो वह्निवचनः प्रकाशः पर्यवस्यति ॥ ३ ॥

śrīrāmamantrarājasya samyagartho’yamucyate /
 nārāyaṇāṣṭākṣare ca śivapañcākṣare tathā /
 sārthakārṇadvayaṃ rāmo ramante yatra yoginaḥ /
 rakāro vahnivacanaḥ prakāśaḥ paryavasyati // 3//

श्रीराम मन्त्र राज का वास्तविक अर्थ कहता हूँ। नारायण के अष्टाक्षर मन्त्र (ॐ नमो नारायणाय) तथा शिव के पञ्चाक्षर मन्त्र (नमः शिवाय) में र और म दो अक्षर सार्थक हैं। राम वह हैं जिनमें योगी जन सदा निमग्न रहते हैं। रमण करते हैं। र अग्निबीज है, यह प्रकाश अर्थ को बताता है। ॥३॥

3. Now I shall tell you the truthful meaning of this great Mantra of Lord Ram which is like an emperor amongst the pantheon of Mantras—hence it is honoured by the epithet ‘Mantra Raaj’, the King of Mantras.

In the eight letter Mantra (dedicated to Lord Vishnu, i.e. ‘Om Namōḥ Nārāyaṇāya’—meaning ‘I reverentially bow before Lord Narayan who is a manifestation of OM or Brahm’; or ‘OM salutations! I reverentially bow before Lord Narayan’) and in the five letter Mantra (dedicated to Lord Shiva, i.e. ‘Namaḥ Śivāya’—meaning ‘I reverentially bow before Lord Shiva’), the only two letters that are effective and powerful are ‘Ra’ and ‘Ma’. [‘Ra’ from the first Mantra, and ‘Ma’ from the second Mantra¹.]

‘Ram’ is the divine Being and the holy Lord in whom acclaimed and realised Yogis (ascetics) have focused their mind and entire being; it is ‘Ram’ in whose thoughts they remain submerged; it is ‘Ram’ upon whom they constantly meditate and contemplate.

The Sanskrit alphabet ‘Ra / र’ (as in *run*) is the Beej (seed/root) Mantra of the ‘fire element’. Fire has light inherent in it; light effuses from fire as its fundamental characteristic feature. There cannot be fire without attendant light. Illumination and light symbolise knowledge and learning that dispels darkness of ignorance, and they are representatives of the pure consciousness called the Atma. At the cosmic level, this ‘light’ represents the supreme transcendental Consciousness called the supreme Atma or the ‘Parmatma’. The ‘illumination’ represents self-realisation leading to the knowledge of the ultimate and irrefutable Truth in creation. The entity that is truthful and illuminated would have nothing to do with darkness symbolising ignorance which is the cause of all miseries and torments in this world (3).

[Note—¹This observation has great metaphysical import. Lord Narayan or Vishnu is the Viraat Purush personified. He is the Lord from whom the entire creation has emerged and evolved. He not only created it but also sustains it, protects it and takes care of its development. On the other hand, Lord Shiva represents the other balancing force of Nature which ensures that everything that has come into existence does come to an end to maintain the ecological balance. Otherwise it would be like an uncontrolled nuclear reaction which has gone out of control, creating havoc and horrendous consequences.

Now, when the Sanskrit letter ‘Ra’ is pronounced as in the word ‘Right’, the mouth has to be opened wide indicating the unfolding of the creation. On the other hand, when ‘Ma’ is said as in the word ‘*rumble*’ or ‘*mum*’, the mouth is shut closed, indicating the conclusion or closing of the file of the present creation. Since the unfolding of creation and its closing completes one full cycle of creation and its destruction, the letters symbolically represent the entire cosmos from its beginning right up to its conclusion.

Since creation was initiated by Brahm, the letter ‘Ra’ stands for Brahm, while the letter ‘Ma’ stands for Shiva because this God is responsible for its conclusion.

It is a well established principle of metaphysics that the only entity which has this unique distinction of standing for all that exists in this visible creation, from its very origin till its final conclusion and even beyond that, is what is known as the supreme transcendental universal ‘Brahm’, it follows that the two letters ‘Ra’ and ‘Ma’ represents this supreme transcendental universal entity Brahm. Naturally therefore these two letters representing Brahm and which are the two syllables of Lord Ram’s divine and holy name are the best of all that is ‘there or here or anywhere else’ in this existence.]

सच्चिदानन्दरूपोऽस्य परमात्मार्थ उच्यते । व्यञ्जनं निष्कलं ब्रह्म प्राणो मायेति च स्वरः ॥ ४ ॥

saccidānandarūpo'sya paramātmārtha ucyate /
 vyañjanaṃ niṣkalaṃ brahma prāṇo māyeti ca svarah // 4//

सत्य चेतन आनन्द=सच्चिदानन्द परमात्मा इस र का अर्थ है। 'र' व्यञ्जन है। निरञ्जन ब्रह्म है। 'आ' यह स्वर ही प्राणतत्त्व माया है। ॥४॥

4. Therefore, the letter 'Ra / र' symbolises the self-illuminated, unequivocally truthful and eternally blissful supreme transcendental Soul of creation which is also the Lord of creation called the 'Parmatma'. This divine entity is an image of 'Sat-Chit-Anand'—i.e. it is truthful (Sat), it is consciousness (Chit), and it is blissful (Anand).

This Parmatma is Brahm, the divine cosmic entity which is honoured by the epithet 'Niranjan', i.e. one who is absolutely faultless, immaculate and pristine pure.

When the long vowel sound 'Aa / आ / ā Ā' (pronounced as in *rather*, *father*, *barber*) is added to this basic alphabet 'Ra' (as described in verse no. 3 and standing for the Fire), the resultant letter is 'Raa / Rā' (pronounced as in *rather*). It then stands for Pran¹ and Maya²—the magnificent virtues of the Parmatma which enabled the latter to infuse life into the otherwise lifeless world, and create necessary delusions so that the inhabitants of this creation would remain perpetually involved in its sustenance, development and growth, and also to ensure that the wheel of creation set in motion by the Parmatma (the Supreme Being, the supreme Brahm) would continue to go round and round on its own till the time the Lord decides to stop its rotation.

Brahm, the Parmatma, is the one who injected 'Pran' (life) into this creation, and this is symbolized by the long vowel sound of 'Aa' because when we pronounce any word with this sound, the mouth has to be open wide which is an indication of vibrant, dynamic and energetic forms of life.

Similarly, Brahm is the one who created Maya or the numerous delusions that are the hallmarks of this artificial world. In fact, without the interference of delusion-creating powers of Brahm, the creature would not remain involved in this world inspite of being aware of its impermanent and miserable quotient.

It ought to be noted here, and this is a very important observation, that no consonant has any sound of its own without the interjection or infusion of the vowel sound in it. Therefore, this world represented by the pure consonant 'Ra' (pronounced as in *goiter*, *guitar*) would be lifeless and meaningless like the conclusion of creation (as indicated when these two English words are pronounced, and no sound lingers after that and the mouth closes), and not representing a vibrant, energetic, dynamic and chirpy world as it is known today had it not been injected with the long vowel sound 'Aa' (as in *rather*, *father*, *barber*) when the mouth is wide open to indicate signs of active and vibrant life (4).

[Note—¹*Pran*: Simply taken, the word 'Pran' is a synonym of life. It refers to the those forces in creation that inject life in the otherwise lifeless world. From the perspective of the Upanishads, it refers to the life-infusing vital winds, especially the 'breath', both as inhaled and exhaled breath, that enables the otherwise inane and lifeless gross body of the creature to get up and move, thereby creating an illusion of life and

truthfulness. The easiest example to understand this phenomenon is to observe how an air filled balloon moves on the ground and even lifts above it on its own when it is pushed subtly and imperceptibly by the air around it. Everyone knows that the balloon does not have any life of its own, but it is the air/wind element that makes it exhibit the visible sign of life in the form of movement.

²*Maya* is the deluding element of creation that surrounds the creature like a veil and induces it to believe as true what isn't. Under its influence, the creature thinks that what it sees as the visible world is for real. It forgets that all this is perishable and not worth pursuing.

Brahm does not do anything on its own but employs the deluding creating element called *Maya* to create the gross body of the cosmos represented by the body of the creature. Then *Brahm* found that this body did not show any sign of life and this made *Brahm* think of some way that could infuse life into this lifeless body lying in his front. So, *Brahm* 'breathed' life into this body in the form of the vital wind called *Pran*, and the body began to show signs of life. Therefore, for the visible world to have any substance two elements are necessary—one is the *Pran* (synonymous with life giving winds), and the other is *Maya* (delusions that all this is true and real). It follows obviously that if these two things are removed from the visible world, it would vanish like a figure made of smoke.

In essence, the meaning is this: *Brahm*, represented by the letter 'Ra' of Sanskrit which basically consists of two sounds—viz. 'R' + 'A'. It is, as such, a cosmic neutral entity known as the Consciousness. But when the same *Brahm* is given dynamism by injecting some extra energy symbolized by the enhanced sound energy of the vowel sound 'Aa / Ā', i.e. when 'Ra' and 'Aa' join hands, and the resultant word becomes 'Raa' or 'Rā', it symbolizes that aspect of *Brahm* that 'creates', that has been injected with dynamic life forces and energy. Once done, the otherwise neutral *Brahm* begins to show signs of life as we understand it to be in this gross world, which is characterized by so many attributes and qualities covering the whole spectrum of 'Gunas'.

Since all this is imagined in *Brahm* whose original and primary form is pure Consciousness that is said to be neutral because all the *Gunas* cancel each other here, it is said that the signs of gross forms of life, called *Pran*, shown by *Brahm* in which the different *Gunas* become polarized, is a creation of *Maya*, or delusions.

To wit, it means that this creation consists of two forces working simultaneously upon *Brahm* which is pure cosmic Consciousness: one is called 'Pran' or life-factor, and the other is 'Maya' or delusions.]

व्यञ्जनैः स्वरसंयोगं विद्धि तत्प्राणयोजनम् । रेफो ज्योतिर्मये तस्मात्कृतमाकारयोजनम् ॥ ५ ॥

vyañjanaiḥ svarasaṃyogaṃ viddhi tatprāṇayojanam /

repho jyotirmaye tasmātkṛtamākārayojanam // 5//

व्यञ्जन (र) में स्वर (आ) का संयोग होना ही प्राणतत्त्व है। ज्योतिर्मय 'र' या 'रेफ' में 'आ' का संयोजन इसी से हुआ है। ॥५॥

5. It is the conjunction of the Sanskrit consonant ‘Ra / र’ with the long vowel sound of ‘Aa / आ / ā Ā’ that has created Pran or the vital factors of life in all their vibrant forms and dynamism in this world. [In other words, the dormant fire element represented by the alphabet ‘Ra’ is made to leap up and become active when it is injected with life represented by the vowel ‘Aa’.]

This transformation of the simple letter ‘Ra’ into a symbol of life, dynamism, vibrancy and vitality is achieved by using the basic or fundamental sound of this consonant ‘Ra’, which is the half-syllable called ‘Refa/Rēfa’ in the Sanskrit language and it is depicted as a coma placed on the top of the following alphabet, making it sound as in ‘whirr’ or ‘purr’, followed by the long vowel sound of ‘Aa’ which is added to the resultant letter (as in *rather*).

Since the ‘Refa’ symbolizes the fire element because it is a half-syllable representing the consonant ‘Ra’ which in turn is the Beej Mantra of the fire element, it is deemed to be as brilliant and glowing as the fire element and its patron deity the Fire God. In other words, the ‘Refa’ stands for the supreme Brahm or pure cosmic Consciousness which is secretly present in the entire creation as its vital forces of life and energy as represented by the latent fire element as well as the vital winds called the Pran present universally in all forms of life in this world. Nothing is imaginable without Brahm—i.e. nothing can survive without the presence of the ‘fire element’, the ‘life forces called the Pran’ and the ‘Atma or pure consciousness’ which represents the the Parmatma.

[Each consonant of the language symbolizes one or the other aspect of creation, this statement means that it is Brahm in the form of the universal essential spark of life represented by the ‘fire element’ as well as the Pran and Maya Shakti that are also universal symbols of life and creation which is at the core of all that exists in this world. Without Brahm and its dynamism, nothing would exist and have a meaning. Since meaningful words are formed from these basic alphabets of the language, it also implies that anything worthwhile must have Brahm present in it. That is why Brahm is called the universal Truth and one factor that unites the entire creation and threads it into one single garland. Again, since letters would have no meaning if no words are formed from them, it also follows that the mere presence of Brahm or consciousness would not be sufficient to create and infuse colourful life in this creation. Towards this end, Brahm needs to have the support of ‘Maya’—the maverick power of creating delusions that Brahm possesses, besides taking the assistance of the vital winds called ‘Pran’ which inject life, strength, vigour and vitality into the gross world.] (5).

मकारोऽभ्युदयार्थत्वात्स मायेति च कीर्त्यते । सोऽयं बीजं स्वकं यस्मात्समायं ब्रह्म चोच्यते ॥ ६ ॥

makāro’bhyudayārthatvātsa māyeti ca kīrtyate /

so’yaṃ bijam svakaṃ yasmātsamāyaṃ brahma cocyate // 6//

‘म’ का अर्थ है उन्नति। इसी से ‘म’ को माया कहा जाता है। ‘रं’ यह बीज राम मन्त्र का है। ‘रं’ से विन्दु माया सहित पुरुष=ब्रह्म का अर्थ लिया गया है। ॥६॥

6. The consonant ‘Ma / म’ (as in *mother*) symbolises development, progress, rising, increment, evolvement and enhancement. [This is because when we pronounce this alphabet, the mouth has to be opened, symbolizing awakening after sleep, or the rising of a new dawn in the cosmic horizon in the context of Brahm.]

It also symbolizes ‘Maya’¹ because it was Maya or the delusion creating power of the supreme Brahm that enabled him to expand this creation and ensure that it became self-perpetuating. Hence, it is said that this letter ‘Ma’ is the Beej Mantra for Maya; it is the basis of Maya. Therefore, ‘Ma’ also represents Brahm in the latter’s aspect of creating Maya or delusions. In other words, the letter ‘Ma’ represents Brahm’s stupendous cosmic power to create delusions on the one hand, and to expand, develop and enhance the creation created by him on the other hand (6).

[Note—¹This is because the inhabitant living beings of this creation think that this world is the real thing, that all the comforts and pleasures of this world are meant to be enjoyed and indulged into, that there is nothing beyond this material world and its sense objects, and therefore such creatures do not bother about the welfare of their spirit or soul. They continue to remain engrossed and fully involved in the affairs of the world. They have numerous desires and take birth after birth to satisfy their un-ending desires. They continue to take birth and die in a never ending cycle to fulfil their aspirations and expectations from this world which continue to evade them like the water of the desert mirage. They do numerous deeds in order to fulfill their wishes, and expect rewards from these deeds, and this in turn sets in motion the endless cycle of deeds and their consequences that trap the creature in its vice-like grip. All this serves the Lord’s purpose because it helps the world to perpetuate its self on its own.]

सबिन्दुः सोऽपि पुरुषः शिवसूर्येन्दुरूपवान्। ज्योतिस्तस्य शिखा रूपं नादः सप्रकृतिर्मतः॥ ७ ॥

sabinduḥ so’pi puruṣaḥ śivasūryendurūpavān /
jyotistasya śikhā rūpaṁ nādaḥ saprakṛtirmataḥ // 7//

यह पुरुष शिव—सूर्य—चन्द्र रूप वाला है। ‘र’ तो ज्योति की ज्वाला है, विन्दु नाद तत्त्व है, यह प्रकृति (माया) है। ॥७॥

7. The Beej Mantra ‘Rām’ is for Lord Ram. [Refer Canto 2, verse no. 1-2.] This Beej Mantra is formed by placing a dot known as the ‘Anuswar’ (ँ अं [ṅ] = ṁ M) on the letter ‘Raa/Rā’ (i.e. by placing a dot on the basic consonant ‘Ra’ with an added vowel sound of ‘Aa’.)

This ‘dot’ is a symbol of ‘Maya Shakti’ (refer verse no. 6 of this Canto 5 above) because it is pronounced like the alphabet ‘Ma’ in its basic, silent form (as in the English alphabet ‘M’—because the mouth is closed after one has finished pronouncing this alphabet). Therefore, when this ‘dot’ is placed on the letter ‘Raa’ symbolizing Lord Ram,

the resultant pronunciation would be something like 'Raam / Rām = Rā + ṁ' (which would combine the two letters Raa as in *rather*, and Ma as in the English word *mum*).

This is why the supreme Brahm, when associated with Maya Shakti in its incarnation of Sita, is called Lord 'Ram' ('Raa + Ma').

Lord Ram is therefore the 'Purush', or the Male form of Brahm, when the latter is associated with Maya in its incarnation as Sita, the divine consort of Lord Ram. [This also refers to the fact that Lord Ram is an incarnation of Lord Vishnu, the Viraat Purush who is the all-pervading and all-encompassing macrocosmic form of Brahm. The divine consort of Vishnu is Laxmi, the goddess of wealth and worldly pomp and prosperity that is a symbol of Maya.]

The 'Purush' is a manifestation of the combined majesty of the three divine aspects of creation—viz. 'Shiva' representing the beauty of eternal truth, auspiciousness and holiness, 'Surya' or the celestial Sun representing eternal source of light, illumination, energy, dynamism and the eternal fire element, and 'Indu' or the celestial Moon representing calmness and the soothing elixir of life called Amrit, the ambrosia of eternity and bliss that is supposed to be stored in it.

In the Beej Mantra 'Rām' pertaining to Lord Ram, the basic consonant 'Ra' stands for the brilliant flame of the fire element, the 'dot' on top stands for 'Naad' (the cosmic ethereal sound that fills the sky, and which is heard as the Mantra 'OM'), and the vowel sound of 'Aa' symbolizing the Maya Shakti or the power of the supreme Brahm to create illusions of reality (7).

[Note—The concept of *Naad* and *dot or Bindu* in brief: Naad is the background sound of creation which is supposed to be the first step in the process of creation of cosmic energy because the sound waves of this Naad collided with each other to generate stupendous epicenters of bursts of energy of astounding dimensions and intensity that set rolling the process of creation.

In the visible creation, the *Sun* and the *Moon* are the only two lighted entities in the sky which directly effect life on earth and whose presence is visibly verifiable. They are not hypothetical conceptions or figment of imagination.

That is why in the Purans, Lord *Shiva* has been depicted as wearing the moon on his lock of hairs, while the Sun has been depicted as the body of the Viraat Purush. The Sun and the Moon are like the two eyes of Brahm.]

प्रकृतिः पुरुषश्चोभौ समायाद्ब्रह्मणः स्मृतौ । बिन्दुनादात्मकं बीजं वह्निसोमकलात्मकम् ॥ ८ ॥

prakṛtiḥ puruṣaścobhau samāyādbrahmaṇaḥ smṛtau /

bindunādātmakaṁ bījaṁ vahnisomakalātmakam // 8//

'आम' से प्रकृति तथा पुरुष दोनों ग्रहण किये जाते हैं। इस प्रकार बिन्दु और नपद से युक्त बीज 'रां' है। यह अग्नि और चन्द्र की कला रूप है। (शाखातिलक १/८०९ के अनुसार बिन्दु ही पुरुष और बीज ही शक्ति है। पुरुष+शक्ति संयोग से नाद उत्पन्न होता है।) ॥८॥

8. The complete word ‘Raam/ Rām’ (or what is commonly written as ‘Ram’) stands for the two aspects of the supreme Brahm at once. These two aspects of Brahm are the Purush and the Prakriti.

[One very important thing to note is that both the Beej Mantra ‘Rām’ and the ordinary word ‘Rām’ used for the name of Lord Ram sound similar. They both sound as ‘Raam’. This is significant as it implies that, technicalities apart, all forms of the Divinity are the same, no matter from which angle, perspective or plane it is viewed and understood.

The ‘Purush’ is the primordial Male aspect of creation, the provider of the vital spark of life in the form of the cosmic ‘sperm’ represented by the ‘consciousness’, ‘the fire element’ and ‘the Pran or the vital winds’ that infused life into this creation. The ‘Prakriti’ is the cosmic female aspect of creation and it represents Brahm’s dynamism and creative energy. In other words, the first part of the Mantra ‘Rām’, i.e. the letter ‘Raa’ (pronounced as in *rather*), stands for the Viraat Purush who is a macrocosmic manifestation of the supreme Brahm, and whose incarnation is Lord Ram. The second part, i.e. the letter ‘Ma’ (pronounced as the in *mum*, *rum*, *come* etc.) stands for Prakriti which is Brahm’s creative dynamism revealed in the form of cosmic Nature.

Hence, the word ‘Rām’ combines the grand and magnificent virtues of both these two cosmic entities—the Viraat Purush and Prakriti. Therefore, the combined word ‘Rām’ stands for the union between Brahm representing the primordial Male aspect of creation and revealed in the form of the Viraat Purush, and the Maya Shakti of Brahm revealed in the form of the Prakriti or Nature. This union results in the creation of the visible world even as a union of a man and a woman creates a child. It is the child that carries the name and genes of the parent to the next generation, otherwise the cycle snaps then and there.]

Since the male provides the sperm which acts as the ‘nucleus’ of life, the Purush is represented by the ‘dot’ or the Bindu (because the dot is a symbolic representation of the sperm). The fertilized egg is implanted in the womb of the mother, the female aspect of creation. The latter is represented by the ‘Naad’ or the crescent-shaped crucible placed below the Bindu. That is why ‘Prakriti’ or Nature is honoured with the title of ‘cosmic Mother’ as it is the one that nourishes and sustains the creation initiated by the Purush or the supreme Brahm. [It also refers to the practical aspect of creation wherein the male sperm is planted in the womb of the female which acts as the cup or a crucible that first receives this sperm, and then nourishes the fertilized egg that lodges there after the sperm has finished its job.]

The Beej Mantra of Lord Ram is adorned by a ‘Chandra-Bindu’ on its top. This ‘Chandra-Bindu’ consists of a Bindu (a dot) placed strategically above a concave crucible shaped like a crescent Moon at its focal point. The concave surface below the Bindu or the ‘dot’ is also called a ‘Naad’. [The word ‘Naad’ literally means a big vessel shaped like a shallow plate or saucer. In the field of metaphysics, the ‘Naad’ is the cosmic vibration produced in ether which create the sound encapsulated in the ethereal Mantra OM. It is a sound and subtlest manifestation of the cosmic Consciousness known as Brahm or Pranav.]

The Bindu (dot) and the Naad (the crescent-shaped sign placed below the dot) are collectively called the ‘Chandra-Bindu (ॐ)’¹. It is placed on the letter ‘Raa’ to form the Beej Mantra of Lord Ram—viz. ‘Rām’.

The letter 'Raa' with the Bindu or dot on top represents the Beej Mantra for the Fire, while the crescent-shaped sign of the moon placed below the Bindu or dot represents the virtues of the Moon. This latter sign represents the various Kalaas of the Moon, and it symbolizes the different aspects of creation that constantly change but do not affect the primary nature of things². [Refer verse no. 9 also.](8).

[Note—¹According to Sharda Tilak, 1/809, the dot represents the Purush, and the Beej Mantra 'Rām̐' is the Shakti aspect of creation. It is their union that produces the Naad, the cosmic vibrations of sound.

²The word *Kalaa* means aspect or form of anything. The changing face of the moon is indicative of the ever-changing nature of the world. But inspite of these apparent changes in the visible shape of the moon—which are actually visual illusions created because the moon is observed from different angles from the surface of the earth as it moves around it, and therefore its illuminated surface appears to increase or decrease in size and shape over a period of one month during which it completes one full circle of the earth—the actual structure of the moon does not change at all. Similarly, the Viraat Purush had displayed so many varying qualities and attributes, most of them quite mundane and worldly in nature, even contradictory to each other and at odds to the generally held grand perception of the Supreme Being, in his incarnation as Lord Ram, but all these variations and diversities in his role as a human being do not change the fundamental fact that Lord Ram is the supreme and divine Brahm who is Advaitya or non-dual by nature on the one hand, and that he represents the fundamental elements of creation that are eternal and universal.

Another interesting fact is that the moon is said to have 'sixteen Kalaas' which represent the sixteen faces of the moon as observed on different nights of its dark and bright fortnights. These sixteen Kalaas are the basic grand virtues that make a man noble and great. In other words, by placing the crescent moon on the Beej Mantra of Lord Ram it is meant to signify that the Lord is crowned by or anointed with all these sixteen grand virtues and noble character traits that are expected from a highly exalted and honorable man.

The sixteen Kalaas or aspects or facets of creation have been expressly listed in the Prashna Upanishad of the Atharva Veda tradition, in its Canto 6, verse no. 4. These sixteen Kalaas are the following—(i) Pran (life; life consciousness; the very essence of creation; the vibrations of life manifested in the form of the vital winds; the rhythm and essential functions pertaining to life), (ii) Shraddha (the eclectic virtues of faith, believe, conviction, reverence, respect, devotion), (iii) Akash (the all-pervading, all-encompassing sky or space element), (iv) Vayu (wind, air element), (v) Tej (energy, splendour, radiance, glory, might, majesty and fire element), (vi) Apaha (water element which is the all-important ingredient for life), (vii) 'Prithivi' (earth element which is the base or foundation for all mortal creation), (viii) Indriya (the organs of the body, both the organs of perception as well as of action), (ix) Mana (the mind and heart complex and their stupendous potentials), (x) Anna (food, the element without which life is simply not imaginable because it provides it with the basic nourishment and energy), (xi) Virya (semen, sperms, standing for courage, valour, potency, vitality and prowess), (xii) Tapa (austerity and penance, tolerance of hardship as a means of penitence, forbearance as well as carrying out strict religious vows in order to purify one's self; the sufferance for some auspicious and noble cause) (xiii) Mantra (the key or formula to achieve success in any enterprise; it also refers to the ability to give good advise; the power to contemplate and think, concentrate and focus, and then logically arrive at a conclusion; the different mystical formulas consisting of letters or words or phrases which encapsulated various dynamic forces of Nature which could be invoked and harnessed by the creature and help

him to utilise the latent cosmic energy, strength and other magnificent powers incorporated in these Mantras for the benefit of creation at large), (xiv) Karma (the ability to do deeds and take action; the strength, energy and stamina to perform even difficult tasks), (xv) Loka (the various worlds, such as the mortal world where the creature lived on the earth, the lower heaven called the Antariksha where the junior Gods and the Spirits of dead creatures would live, and the upper heaven or Brahm Loka where the Supreme Being lives; the different worlds as experienced during the waking state, the dreaming state and the deep sleep states of existence of the consciousness), and (xvi) Naam (the name assigned to each independent creature; the good name, fame, reputation, honour and glory that a creature has in this world).

When we refer to the man, the Sanskrit word for him is Purush. Now, this word Purush refers to someone who resides in a 'Pur'—a city. [Refer—(a) Krishna Yajur Veda's Yogshikha Upanishad, Canto 1, verse nos. 72, 165; Canto 5, verse no. 2. (b) Atharva Veda's Prashna Upanishad, Canto 4, verse no. 3.] In the Upanishads, this city is the human body, and the resident is the 'Atma' which is the all-pervading and cosmic Consciousness called the supreme Brahm residing inside the individual body of the creature as his 'true self', as his true identity. [Refer—Brihad Aranyaka Upanishad, Canto 2, Brahman 5, verse no. 18.]

Now, this man who is being addressed as the 'Purush' is no ordinary human. In order to be rightly called a Purush he must have become pure and cleansed of all sins and evils. [Refer—Brihad Aranyaka Upanishad, Canto 1, Brahman 4, verse no. 1.] Therefore, the 'Purush' is the Supreme Being (Brahm) residing in the body of the individual creature as his pure conscious Atma, the entity that is free from all contaminations, corruptions and blemishes. So, in the enlightened view of the Upanishads, the Purush when referred to the 'man' is not his physical body but the Atma.

These sixteen elements or units created by the Supreme Being are the sixteen Kalaas or aspects or fractions of creation. In other words, this visible creation is made up of these sixteen units in different ratios just like a colourful picture in mosaic is prepared by an expert artisan from bits and pieces of glass or stone which are independent units in their own right but when incorporated in the mosaic that forms the colourful picture they become an inseparable and an integral part of the latter. Even if one piece is removed, the picture is disturbed.

In simple terms it means that a person's total composite personality, his characteristic attributes and individuality, his vitality and stamina, his prowess, powers and strength, his drive and vigour et al can be divided into sixteen parts.

The Kalisantarna Upanishad of Krishna Yajur Veda, in its verse no. 2 says that these sixteen Kalaas are like sheaths or veils covering the Atma or 'self' of the man, and he can realise this glorious divinity residing in his bosom only when these Kalaas which are like impediments or hurdles in self and Brahm realisation are removed. When this Upanishad describes them as 'hurdles or impediments' in realising the glory of the 'self' it implies that although all these sixteen qualities are related to achieving glory and majesty in the world, they have nothing to do with 'self-realisation' and 'Brahm-realisation' which is possible only by abandoning everything related to this world as well as the body both in its gross part and its subtle part.

The Prashna Upanishad of Atharva Veda, Canto 6, verse no. 2 says that the divine entity that exhibits sixteen divine attributes lives in the body itself.

The Brihad Aranyaka Upanishad, Canto 1, Brahman 5, verse nos. 14-15 describes the sixteen Kalaas of Prajapati (the Lord of creation/world) in a symbolic manner by alluding to the phases of the moon. The fifteen nights of the dark or the bright phases of the moon when the disc of the moon continuously changes + one fundamental truth of the moon

which is its disc that never changes inspite of its view from the earth that constantly changes.]

अग्नीषोमात्मकं रूपं रामबीजे प्रतिष्ठितम्। यथैव वटबीजस्थः प्राकृतश्च महाद्रुमः॥ ९॥

agnīṣomātmakaṃ rūpaṃ rāmabīje pratiṣṭhitam /
yathaiva vaṭabījasthaḥ prākṛtaśca mahādrumaḥ // 9//

अग्नि और सोम का सम्मिलित रूप 'रां' इस मन्त्र बीज में प्रतिष्ठित उसी प्रकार से है जैसे वट के बीज में ही महान् वटवृक्ष प्रतिष्ठित है। ॥९॥

9. The Beej Mantra of Lord Ram, which is 'Rām' (i.e. the alphabet 'Ra' with a long vowel sound of 'Aa' added to it and having a 'dot' or a Chandra Bindu on top as described in the previous verses) is a representative of a combined form of the Fire element and the Moon. [The 'fire' in all its splendour and majestic form, symbolising dynamism and cosmic energy, is represented by the letter 'Raa', while the Moon that symbolizes nectar-like calmness, blissfulness, and as an antidote to the fierceness of the fire element, is represented by the Chandra Bindu on to the top.]

In other words, the combined virtues of the fire element called the 'Agni', as well as the essence of bliss and life in the creation represented by the moon called the 'Chandra', are simultaneously present in a subtle form in the Beej Mantra of Lord Ram, i.e. in 'Rām', much like the case of the presence of the huge Banyan tree in its seed which conceals this tree inside its self in a most secret, subtle and imperceptible form. It is from this 'Beej' or seed that the huge and magnificent Banyan tree sprouts just as this whole creation with its myriad variations, its hugeness and immeasurable dimensions emerges from the very basic Mantra for Lord Ram, i.e. the Lord's Beej Mantra 'Rām' (9).

[Note—This Beej Mantra 'Rām' having both the signs of the Fire and the Moon at one place symbolizes that Lord Ram represents in his divine form the combined glories and magnificence of both the Fire and the Moon. The fire element stands for dynamism, energy, vitality, vigour, strength and powers, the virtues of purity and the ability to purify any other thing which comes in contact with it, its natural illumination which is a metaphor for knowledge and wisdom, and warmth that is a symbol of life and vitality. The moon is regarded as the heavenly pitcher of Amrit, the ambrosia of eternity and bliss. As compared to the scorch of the raging fire, the rays of the moon are soothing and balm-like. On the face it appears that the Fire and the Moon cannot co-exist because one is very hot and scorching, while the other is cool and soothing. But the fact that a synergy is established between them proves that the supreme Brahm, in his visible manifestation as Lord Ram, can achieve impossible things if he so wishes.

This is why he is the 'supreme and all-powerful authority' in creation that can do unimaginable wonders by employing his powers to create magical delusions, a power called 'Maya Shakti'. Since the entire creation is a visible and most apparent manifestation of the stupendous maverick powers of this one single Supreme Being acting in various roles, it follows that Lord Ram, for all practical purposes, combines in himself these two apparently opposite virtues of creation—he represents both the fire element as well as the moon.

It means that while on the one hand he is like the Fire, ferocious and unrelenting for the wicked and evil creatures in this world, burning them or punishing them in his fire of wrath, and on the other hand he is most compassionate, comforting and benevolent for his devotees, ameliorating their pains and agonies, destroying their sins and their bad consequences, and giving them eternal bliss and happiness that comes with accessing the elixir stored in the moon, the elixir called Amrit.]

तथैव रामबीजस्थं जगदेतच्चराचरम् । बीजोक्तमुभयार्थत्वं रामनामनि दृश्यते ॥ 10 ॥

tathaiva rāmabījasthaṃ jagadetaccarācaram /
bījoktamubhayārthatvaṃ rāmanāmani drśyate // 10//

‘रं’ बीज में ही चर और अचर जगत् स्थित है। बीज में जो सगुण निर्गुण या अग्नि+चन्द्र तत्त्व है वही ‘राम’ इस नाम में भी है। ॥१०॥

10. The entire movable as well as the immovable world is inherently established in a subtle and imperceptible form in the Beej Mantra ‘Rām’ of Lord Ram.

All the virtues and dynamism that are present in the Beej Mantra are also present in the full name of Lord, i.e. in the word ‘Ram’ (10).

बीजं मायाविनिर्मुक्तं परं ब्रह्मेति कीर्त्यते । मुक्तिदं साधकानां च मकारो मुक्तिदो मतः ॥ 11 ॥

bījaṃ māyāvinirmuktaṃ paraṃ brahmeti kīrtyate /
muktidaṃ sādhakānāṃ ca makāro muktido mataḥ // 11//

‘रं’ अक्षर माया रहित परब्रह्म को बताता है, ‘म’ अक्षर मुक्ति अर्थ वाचक है। मकार साधक को मुक्ति प्रदाता है। ॥११॥

11. The first letter of Lord Ram’s (Raam/ Rām) name, i.e. the letter ‘Raa/ Rā’, is derived from the Beej Mantra ‘Rām’ (Rā + ṃ). This basic Mantra stands for Brahm, the cosmic Consciousness that is free from all delusions.

The second letter of the Lord’s divine name is ‘Ma’. It is an acronym or short form for ‘Mukti’ or liberation, deliverance, salvation and emancipation.

So obviously, the combination of ‘Rā’ and ‘M’ which produces the divine name of the Lord, i.e. ‘Raam/ Rām’, is a holy Mantra representing the supreme Brahm who gives Mukti to the spiritual aspirant.

[‘Mukti’ briefly means spiritual liberation and deliverance of the creature from this mundane world, as well as the emancipation and salvation of his soul.]

To wit, the simple meaning of this verse is that: A wise and enlightened worshipper who pays his obeisance to Lord Ram with full understanding of the meaning

of the Lord's holy and divine name 'Ram' becomes entitled to attain Mukti. He understands that the 'Ram' whom he is worshipping is none but the supreme Brahm or the Supreme Being known as the 'Parmatma' himself (11).

मारूपत्वादतो रामो भुक्तिमुक्तिफलप्रदः। आद्यो र तत्पदार्थः स्यान्मकरस्त्वंपदार्थवान्॥ 12॥

mārūpatvādato rāmo bhuktimuktiphalapradah /

ādyo ra tatpadārthaḥ syānmakarastvaṃpadārthavān // 12//

मा (लक्ष्मी) रूप ही 'म' है, अतः यह मुक्ति दाता है। इस प्रकार जो भोग और मोक्षदाता है वही परमात्मा राम है। ॥१२॥

12. The second letter 'Ma' of Lord Ram's name 'Ram' stands for 'Maa' or the universal Mother of creation. It provides the same benefits to the worshipper that the mother does to her child. Being appended to Brahm represented by the first letter 'Raa', this letter 'Ma' enables the worshipper of Lord Ram to simultaneously enjoy a dual benefit—(i) he has the benefit of enjoying the material comforts of the world (because the second letter 'Ma' of the Lord's name 'Ram' stands also for goddess Laxmi, the goddess of material prosperity and well-being, who had revealed herself as Lord Ram's consort Sita, deemed to the 'other half' of the Lord), (ii) as well as of obtaining emancipation and salvation (because the first letter 'Ra/ Rā' stands for the supreme Brahm).

In other words, Lord Ram bestows his devotee two benefits—he gets to enjoy the best in this world, and at the same time he ensures his salvation upon death (12).

[Note—The universal mother in this case is Goddess Laxmi as she is the divine consort of Lord Vishnu whose incarnation Lord Ram is. Since the letter 'Raa' of the Lord's name 'Ram' stands for the supreme Brahm, this 'mother' would be Maya, the 'other half' of Brahm. Both Laxmi and Maya are the female aspects of creation, and represent the 'other half' of the Supreme Being, called Brahm as well as Lord Vishnu. The fact that Vishnu, or the Viraat Purush, and Brahm are the same Supreme Being with two names has been expounded upon in the Tripadvibhut Maha-Naryan Upanishad of the Atharva Veda tradition, Canto 2, paragraph no. 12; Canto 8, paragraph nos. 17.

Now therefore this verse means that a wise spiritual aspirant who realises the metaphysical import of the divine name of Lord Ram and understands that he is no one else but the Supreme Being himself in this form is able to reap the benefits of this awareness or realisation. Blessed by the Lord and his divine Shakti, he is able to enjoy great fame and honours in this world as well as all the comforts and pleasures that this world has to offer to its inhabitants while he lives in it, and upon his death he finds ultimate liberation and deliverance for himself because the Lord's Maya Shakti would not be able to create any hurdles in his path. The latter is made possible because even when he was alive and enjoying the world, he was wise enough to realise the illusionary nature of everything material, and so had just been enjoying them without getting emotionally or mentally attached or involved in anything worldly just like a spectator enjoys a magic or theatre show. This ensures that his 'true self', i.e. his soul, is free from the fetters that shackle an ordinary and non-realised man to this world and its material charms. Consequentially, no worldly attachments dog his soul or his Atma after death, and like an

untethered balloon he rises and rises in his spiritual quest to ultimately find the citadel of spiritual bliss and happiness, called attainment of Moksha. This result in his being freed from all the fetters that tie an ordinary creature to this artificial and transitory world of material sense objects, a world that is full of miseries and pain—and this achievement is called his obtaining Mukti.]

तयोः संयोजनमसीत्यर्थे तत्त्वविदो विदुः। नमस्त्वमर्थो विज्ञेयो रामस्तत्पदमुच्यते ॥ 13 ॥
असीत्यर्थे चतुर्थी स्यादेवं मन्त्रेषु योजयेत्। तत्त्वमस्यादिवाक्यं तु केवलं मुक्तिदं यतः ॥ 14 ॥

tayoḥ samyojanamasītyarthe tattvavido viduḥ /
namastvamartho vijñeyo rāmastatpadamucyate // 13//
asītyarthe caturthī syādevaṃ mantrēṣu yojayet /
tattvamasyādivākyaṃ tu kevalaṃ muktidaṃ yataḥ // 14//

‘राम’ का पहला अक्षर ‘रा’ है तत् पद का अर्थ (परमात्मा) है, और ‘म’ अक्षर ही ‘त्वं’ पद का अर्थ (जीव) है। दोनों तत्— त्वम पदों का मेल असि (=हो) इस क्रिया पद से है। इसी प्रकार षडाक्षर मन्त्र का ‘नमः’ शब्द त्वम् (जीव) अर्थ को कहता है। ‘राम’ शब्द तत् (परब्रह्म) अर्थ को बताता है। राम के आगे वाली चतुर्थी विभक्ति (आय) है। ‘असि’ (=हौ) अर्थ का बताती है। ‘तत्त्वमसि’ यह वेदवाक्य मुक्तिदायक है। उसी प्रकार यह षडाक्षर मन्त्र ‘रां रामाय नमः’ भी तत्त्वमसि का अर्थ है और मुक्तिदायक है। ॥१३—१४॥

13-14. The first letter ‘Raa/ Rā’ of the Lord’s name ‘Ram’ stands for the Sanskrit word ‘Tat’ meaning ‘that entity’ which refers to the ultimate Truth of creation, which in turn is the pure conscious Atma or soul of creation called the ‘Parmatma’.

On the other hand, the second letter ‘Ma’ of the name ‘Ram’ stands for the Sanskrit word ‘Twam’ meaning ‘you’ which refers to the living creature or the Jiva.

The union between these two fundamentally inseparable units of creation is indicated by the word ‘Asi’, meaning ‘it is’. These three words, i.e. ‘Tat’, ‘Twam’ and ‘Asi’ form the basic tenet of the scriptures, called the ‘Maha-Vakya’. Hence, the completed Maha Vakya is ‘Tat Twam Asi’—that essence is you; or ‘that art thou’¹.

That is why those who are experts in this philosophy assert that Brahm represented by the word ‘Tat’, and the Jiva represented by the word ‘Twam’ are basically the same universal and uniform non-dual consciousness existing in two different planes, the former at the cosmic level and the latter at the individual level. The bridge between them is established by the third word ‘Asi’, implying ‘it is certainly so’. In other words, the erudite and wise ones unequivocally declare that the individual Jiva (the living being) is no one else but the supreme Brahm, the Supreme Being, in a microcosmic form.

The word ‘Namo’, literally meaning ‘to bow before’, of the six-letter Mantra (Rāṃ Rāmāya Namaḥ — Rāṃ + Rā + mā + ya + Na + maḥ = 6 letters; refer Canto 2, verse no. 16)² refers to the fact that the wise, erudite, learned, enlightened and self-realised spiritual aspirant offers his obeisance and respects to Lord Ram with this firm

conviction that the Lord is none but the supreme Brahm personified, and that he is actually honouring this Brahm when he honours Lord Ram. Further, such a wise man also realises that the divinity he is offering his worship to is none but his own truthful 'self' known as the Atma which is pure consciousness and Brahm personified.

The following points are to be specially noted in this verse—

(i) The first letter is the monosyllable 'Rām̐' which is the Beej Mantra for Lord Ram, and it is a substitute for the ethereal Mantra 'OM' that is universally regarded as the Beej Mantra for Brahm which is always placed as a prefix of all hymns and Mantras to honour the supreme Brahm first before honouring the deity to whom that particular Mantra is dedicated. Refer verse no. 16 of this Canto 5 below.

(ii) The second word 'Rāmāya' consists of three letters—viz. 'Raa', 'Maa' and 'Ye'. The first letter 'Raa' refers directly to Lord Ram, the supreme Brahm revealed in his divine form, and therefore it is equivalent to the word 'Tat' of the Maha Vakya 'Tat Twam Asi' cited above. The second letter 'Maa' is equivalent to the English words 'me' or 'I'. In other words, it refers to the fact that Brahm is 'me' or 'I'. It refers to the fact that the spiritual aspirant has realised the eclectic spiritual truth that Brahm is his own 'self', his Atma. Hence, 'Maa' is equivalent to the phrase 'Twam Asi' of the Maha Vakya 'Tat Twam Asi', meaning 'I am' (that Brahm), or (that Brahm) 'is me'.

(iii) The third word of this Mantra is 'Namaḥ'. It means that the worshipper bows his head to the Lord after realizing the full import of his divine and holy name. It means that the spiritual aspirant has become self-realised and discovered that Lord Ram resides in his own bosom as his Atma, and it would mean that the concerned person is a personified form of Lord Ram, possessing all the auspicious and divine virtues that Lord Ram is famous for. This eclectic realisation, this wisdom and awareness is true realisation, and this leads to his truthful Mukti—freedom from all fetters that ignorance of the truth represent, and which tie down a creature to this world of delusions and deceit. A man who is free from the shackle of delusions and who has realised the 'truth' about his 'self' is indeed a spiritually freed man.

The realisation of the truthfulness and personal relevance of the Maha Vakya 'Tat Twam Asi' fills him with extreme ecstasy and bliss of the highest order that comes with self-realisation and a discovery of a great secret. It removes his fear of death and its accompanying horrors. This happens because the 'self', the Atma, is eternal and imperishable; the Atma never dies like the gross body; the Atma is eternally blissful and happy. This awareness instills in him confidence about his eternal and exalted nature and stature, and enlightens him about the great truth about his real and truthful identity as being the conscious Atma that is a cosmic entity and enlightened. The 'self' is not that would die and suffer its horrors.

Therefore, this realisation is deemed to have given him eternal Mukti—i.e. it provides him liberation from all bondages created by ignorance of the Truth and its accompanying delusions; it provides him deliverance from all miseries and torments that are consequential to such ignorance and delusions (13-14).

[Note—¹The great Maha Vakya 'Tat Twam Asi' has been expounded in other Upanisads as well—refer (i) Shukla Yajur Veda's Paingalo-panishad, Canto 3, verse no. 3 and 8; Adhyatma Upanishad, verse nos. 30-31. (ii) Krishna Yajur Veda's Shukar Rahasaya Upanishad, verse no. 22; Avadhut Upanishad, verse no. 2; Kaivalya Upanishad, verse no. 16; Sarwasaaro-panishad, verse no. 12-14. (iii) Sam Veda's Chandogya Upanishad, Canto 6, sections 1-16.

²This Mantra has been elaborated upon in Canto 2, verse no. 16 along with other six letter Mantras of the Lord enumerated in verse nos. 16 and 18.]

भुक्तिमुक्तिप्रदं चैतत्तस्मादप्यतिरिच्यते । मनुष्वेतेषु सर्वेषामधिकारोऽस्ति देहिनाम् ॥ 15 ॥

bhuktimuktipradaṃ caitattasmādapyatiricyate /
manuṣveteṣu sarveṣāmadhikāro'sti dehinām // 15//

भोग और मोक्ष देने वाला यह मन्त्र 'तत्त्व मसि' इस महावाक्य से भी अधिक महत्त्व का है, इसमें सारे मनुष्यों का अधिकार है (सर्वेप्रपत्तेरधिकारिणो मन्त्रः) ॥१५॥

15. Therefore, this divine, holy, sacred and eclectic Mantra of Lord Ram, i.e. the 'Rām Rāmāya Namaḥ', has unique metaphysical values, and it possesses the magnificent potentials to provide the worshipper and devotee of the Lord with the dual benefits of being able to enjoy the pleasures of this world (called 'Bhog') as well as the attainment of liberation and deliverance from its fetters and obtaining emancipation and salvation for the soul (called 'Mukti').

This Mantra has a greater spiritual significance and metaphysical importance than the great saying 'Tat Twam Asi' of the Vedas (as referred to in verse nos. 13-14 above). This is because it is easy to relate to the Mantra for Lord Ram as the Lord's divine story and all his auspicious deeds are well known in the world. [This refers to the well-known epic 'Ramayana'.]

[Doing Japa (repetition) with the Lord's Mantra requires no special metaphysical knowledge, no special skills as that required to do Yoga and Dhyan (meditation and contemplation), no great efforts such as that required to focus one's attention on Brahm as the latter is an abstract and invisible entity which requires a high level of erudition and mental faculties to make it accessible, and about which even the scriptures have asserted that it is beyond the reach of the mind and words. On the other hand, doing Japa with Lord Ram's Mantra is an easy proposition; it requires no special mental abilities such as high levels of intelligence and erudition or exemplary spiritual wisdom that is required to become 'self-realised' and 'Brahm-realised'. The only requirement is to have a firm faith and complete devotion for Lord Ram.]

All living beings have equal right over this Mantra, i.e. people belonging to all classes of society, people of all denominations, of all social and spiritual stature, people of different mental abilities and varying levels of wisdom, people belonging to all the phases of life, people pursuing all sorts of vocations—in short, all living beings have a right to do Japa (repetition) with this Mantra because all have a right to ensure Mukti or liberation and deliverance of their souls. This Mantra is sufficient to provide this spiritual reward to all the living beings single-handedly without the need for them to seek the help of any other kind of Mantra of any other deity.

[In other words, any person who is wise, erudite and sagacious enough to realise the subtle meaning, the magnificent metaphysical value, the stupendous potentials and powers, and the holiness, divinity and supremacy of this sacred Mantra of Lord Ram with

all its varied connotations is deemed to be ‘Jivan Mukta’. A Jivan Mukta person is one who has become enlightened enough to realise the truth about his own self as well as the falsehood of the world surrounding him. He therefore does his worldly duties but remains detached from them. He realises that all that he sees is an illusion and perishable, and it makes no sense in pursuing a mirage. On the contrary, he is deemed to have tasted the nectar of eternal bliss and happiness which gives ecstasy and thrill which no material pleasure and comfort of the world can match. Such a man is deemed to have obtained liberation from the fetters that shackle an ordinary creature to the delusions created by this entrapping world of materialistic pleasures which are illusive and temporary as well as the miseries and torments which are equally false and transient. Such a person remains engrossed in contemplation and meditation of the supreme Brahm in the form of Lord Ram, and derives immense eternal pleasure and bliss by remaining submerged in this ocean of bliss and happiness while he is still alive in this world and goes about his daily routine in a normal way. In other words, though he appears to behave normally externally, from the inside he remains detached from and indifferent to his materialistic surroundings and their inherent plethora of miseries and pains as well as pleasures and joys. On the contrary, he remains perpetually submerged in an ocean of bliss that is obtained by meditating upon Lord Ram’s divine form using the medium of this Mantra (as well as other Mantras of the Lord). Once he has tested the nectar of ultimate eternal bliss and happiness that fills his heart and being with ecstasy and thrill of self-realisation, he gives a damn to the superficial, temporary and pith-less happiness derived from the sense objects of the materialistic world, as well as is unmoved by its pains and miseries because these only affect his body and not his Atma, which is pure consciousness and his actual and truthful identity.] (15).

मुमुक्षूणां विरक्तानां तथा चाश्रमवासिनाम् । प्रणवत्वात्सदा ध्येयो यतीनां च विशेषतः । राममन्त्रार्थविज्ञानी जीवन्मुक्तो न संशयः ॥ 16 ॥

mumukṣūṇāṃ viraktānāṃ tathā cāśramavāsinām /
praṇavatvātsadā dhyeyo yatīnāṃ ca viśeṣataḥ /
rāmamantrārthavijñānī jīvanmukto na saṃśayaḥ // 16//

प्रणव (३ॐ) रूप ही यह षडाक्षर मन्त्र है। अतः मोक्ष की इच्छा वाले (मुमुक्षु) विरक्त महात्मा तथा किसी भी आश्रम के (ब्रह्मचर्य—गृहस्थ—वानप्रस्थ—सन्यासी) जनों के लिये विशेष रूप से सन्यासी के लिए सदा ध्यान और जप के योग्य है। राम मन्त्रों का पुरश्चरण करने वाला रामचन्द्र प्रभु का सायुज्य मोक्ष पाता है। ॥१६॥

16. This six-letter Mantra of Lord Ram (‘Rām Rāmāya Namaḥ’) is deemed to be equivalent to the Pranav Mantra, i.e. the ethereal monosyllabic Mantra ‘OM/ om’ that is used to represent Brahm, the cosmic Consciousness and its cosmic energy.

Hence, this six-letter Mantra of Lord Ram is worthy to be honoured and employed as a tool for obtaining Moksha (spiritual liberation, deliverance, salvation and emancipation) by all those who are sincerely eager to obtain it ('Mumuksha').

All such spiritual aspirants should ensure that they do not fall prey to the alluring entrapments of this deluding artificial world and its temptations; they should renounce this world and its material attractions. Instead, they must follow the path of Sanyas¹ (total detachment from the world, complete renunciation, and concentrating on spiritual emancipation and salvation). This tenet is applicable to all the four classes of society and all the four phases in the life of an individual².

This supreme Mantra of Lord Ram which is equivalent to the Mantra for Pranav, i.e. the Mantra 'OM', is the most suitable and potent one for doing Japa (repetition) and Dhyān (contemplation and meditation).

A wise, erudite and sagacious person who understands the eclectic and holistic meaning of this divine, holy and sacred Mantra of Lord Ram with all its various connotations and shades of metaphysical meaning as well as its importance and significance in one's spiritual upliftment along with its astounding ability to help the aspirant to enjoy the dual benefit of enjoying the world while he is alive and in obtaining the ultimate emancipation and salvation of the soul at the time of death, is able to become Jivan Mukta (as defined in verse no. 15 above).

In other words, a wise, erudite and enlightened spiritual aspirant who worships Lord Ram with these holy and sacred Mantras with full understanding of the eclectic principles governing them and of the essential divine nature and form of Lord Ram as a personified form of the cosmic all pervading and almighty Supreme Being is sure to find liberation and deliverance for himself (i.e. for his soul, his true self) even while he lives in this world with a gross body and continues to go about his routine life in an orderly manner (16).

[Note—¹The concept of *Sanyas* has been elaborately described in a number of Upanishads which are especially dedicated to it. Some of them are (a) Rig Veda Upanishad—(i) Nirvano-panishad (Chapter 5). (b) Sam Veda Upanishads—(i) Arun-panishad (Chapter 3), (ii) Maitreyunu-panishad (Chapter 5), (iii) Sanyaso-panishad (Chapter 10), and (iv) Kundiko-panishad (Chapter 12). (c) Shukla Yajur Veda Upanishads—(i) Jabalo-panishad (Canto 4-6, Chapter 3), (ii) Paramhanso-panishad (Chapter 5), (iii) Subalo-panishad (Canto 12-13, Chapter 6), (iv) Niralambo-panishad (Chapter 8), (v) Bhikshuko-panishad (Chapter 13), (vi) Turiyato-panishad (Chapter 14), (vii) Yagyavalkya Upanishad (Chapter 17), (viii) Shatyani-panishad (Chapter 18). (d) Krishna Yajur Veda Upanishads— (i) Avadhuto-panishad (Chapter 22), (ii) Kathrudro-panishad, verse nos. 1-11 (Chapter 25), (iii) Varaaha Upanishad, Canto 2, verse nos. 4 and 37 (Chapter 30). (e) Atharva Veda Upanishads— (i) Narad Parivrajako-panishad (Chapter 8), Paramhans-Parivrajako-panishad (Chapter 15), and (iii) Parbrahmo-panishad (Chapter 20).

³The *four classes* in Hindu society are called the Varnas. The Hindu society has been divided into four sections or classes by ancient sages to regulate its functioning by delegation of authority and clearly specifying the jobs each section is supposed to do to maintain order and system in the world, to prevent overlapping of functions and avoid anarchy and chaos. These four sections are— (a) Brahmins*—the learned and teaching class; a wise one well-versed in the knowledge of the ultimate Truth about the supernatural Being called Brahm. They also presided over religious functions as priests, because these functions were central to life in the Vedic period; (b) Kshatriyas—they

were the warrior, fighting, kingly class. They were assigned the job of giving protection to the society, dispensing justice and maintaining general law and order. (c) Vaishyas—they were the trading and farming class responsible for commerce and wealth generation. They provided for the necessities for a comfortable life. And finally (d) the Shudras—the service class of people whose main function was to free the other three classes from the humdrums of daily chores and concentrate their energies to the particular jobs assigned to those classes to which they belonged.

The *four phases* in the life of an individual are called Ashrams. They are the following—(a) Brahmacharya—this is the 1st phase of life in which a person studies the scriptures under the tutelage of a wise teacher. This phase of life is marked by austerities, keeping of vows, observing celibacy, abstinence and continence as well as leading a regimental life style of a boarding school. (b) Grihastha—when a person has studied and prepared himself to face the world, he comes back to his house and enters the 2nd phase called Grihastha Ashram which is a householder's life. He marries, raises a family, produces wealth and helps to carry forward the cycle of creation. This is the most important and enjoyable phase as well as the most tough one because on the one hand there are the comforts and pleasure of the world to be enjoyed, and on the other hand there are the various tribulations and miseries of a family life alongside the dealings with this deceptive world with all its accompanying horrifying problems. (c) Vanprastha—this is the 3rd phase when a man hands over the responsibilities of the world to his heirs and renounces his attachments to the house as well as the world, and heads for the forest, leaving the home for his next generation. It is now that he goes on pilgrimage and prepares for the final stage of his life, and (d) Sanyas—this is the 4th and last stage of life when there is complete cutting-off of all the ties with the world, spending time in contemplation and meditation, living a life of total renunciation, and begging for food for survival while single mindedly endeavouring for emancipation and salvation. This phase of Sanyas also has many stages depending upon the spiritual elevation and accomplishments of the aspirant, viz. Kutichak, Bahudak, Hansa, Paramhans, Turiyatit and Avadhut.]

य इमामुपनिषदमधीते सोऽग्निपूतो भवति । स वायुपूतो भवति । सुरापानात्पूतो भवति । स्वर्णस्तेयात्पूतो भवति । ब्रह्महत्यायाः पूतो भवति । स राममन्त्राणां कृतपुरश्चरणो रामचन्द्रो भवति । तदेतदृचाभ्युक्तम् । सदा रामोऽहमस्मीति तत्त्वतः प्रवदन्ति ये । न ते संसारिणो नूनं राम एव न संशयः ॥

ॐ सत्यमित्युपनिषत् ॥ १७ ॥

ya imāmupaniṣadamadhīte so'gnipūto bhavati / sa vāyupūto bhavati / surāpānātpūto
bhavati / svarṇasteyātpūto bhavati / brahmahatyāyāḥ pūto bhavati /
sa rāmamantrāṇāṃ kṛtapuraścaraṇo rāmacandro bhavati / tadetadṛcābhyuktam /
sadā rāmo'hamasmīti tattvataḥ pravadanti ye /
na te saṁsāriṇo nūnaṃ rāma eva na saṁśayaḥ //
om satyamityupaniṣat //

जो इस (आथर्वण) उपनिषद् का अध्ययन करता है वह अग्नि, तथा वायु से होने वाली पवित्रता धारण करता है। सुरापान, स्वर्ण की चोरी, ब्रह्म हत्या और महापापों से भी रहित हो पवित्र हो जाता है। जैसा कि इस ऋचा में कहा है— सदा मैं राम परब्रह्म हूँ यह जो तत्त्व ज्ञान करके कहते हैं, वे कभी संसार में नहीं लौटते हैं। वे राम रूप ही हैं। इसमें संशय नहीं है। ॐ सत्यम् (राम जी परब्रह्म हैं यह सत्य है)। यह उपनिषद् पूर्ण हुआ। पाठ के बाद ॐ भद्रङ्गर्णेभिः मन्त्र से शान्ति पाठ करें। ॥१७॥ श्रीराम राहस्योपनिषद् पूर्ण हुआ।

17. [This verse essentially enumerates the benefits of studying and implementing the teachings of this great Upanishad.]

A person who studies this Upanishad achieves the holiness and purity which is equivalent to that of the fire and the air/wind elements¹.

Even such great sins as drinking wine (getting intoxicated and indulging in it), stealing gold (or any kind of theft, cheating or deceit), and killing of a Brahmin (or committing any such act that harms a living creature in any manner) are pardoned if a man sincerely reads and studies this Upanishad².

A person who worships and honours Lord Ram Chandra with his Mantras, and meditates using them, is able to attain oneness with his Lord in a form of the ultimate Mukti (emancipation and salvation) known as 'Sayujya' wherein the soul of the individual merges with the supreme Soul of the creation, becoming one with it, and this ensures that the person does not have to take birth again.

As it is proclaimed and asserted in this verse, those wise, realised and erudite persons who say or declare 'I am the supreme transcendental Brahm; I am an image of Ram' with truthful conviction and firm faith in what they are saying, and only after having become enlightened about the deep and far reaching import of the fundamental truth of the statement that they make, do not have to come back to this world (i.e. they do not have to take birth again). They are themselves a personification of Lord Ram who is himself Brahm personified. There is no doubt in it.

A wise person should always remain mentally focused upon this great metaphysical truth that his 'true self' (i.e. his Atma, his soul) is a personification of Lord Ram as the latter is none else but the supreme Brahm, and the latter has revealed itself as the 'self' or the Atma of the individual. This is because both the 'self' and 'Brahm' are the same 'Consciousness' existing at two planes of creation—one being as the Jiva or the individual creature at the microcosmic level of creation, and the other being the Brahm at the macrocosmic level of creation.

Such self-realised and truth-realised spiritual aspirants become one with and inseparable from Lord Ram (i.e. with the Supreme Being known as the supreme and transcendental Brahm). There is no doubt in it.

'OM is the Truth', i.e. Lord Ram, a manifestation or revelation of Brahm represented by the ethereal divine word OM, is indeed the ultimate, unequivocal, irrevocable and irrefutable Truth. This is the truth which this Upanishad endorses and elucidates; it is the Truth. Amen! (om satyamityupaniṣat) (17).

[Note—¹Anything put in *fire* gets purified because the fire would burn all impurities and make the main ingredient pure. That is why it is said that 'gold is purified by putting it in fire', and that is also why the colour of gold, the costliest of metals used for making donations and for use during religious ceremonies, and the colour of fire are both alike.

Similarly, the *air* or *wind* keep the environment clean and fresh as is evident when we sit in a close room; the entire place starts to feel suffocative and after sometime it even begins to stink. No matter how stinking and offensive smelling might a place be, if a breeze blows for a short time, the place becomes fresh. So metaphorically, the fire and wind are purifying agents in Nature.

²The pardoning comes if the sinner is sincere about atoning for his misdeeds and regrets his actions and deeds. He should not be an imposter, because that would be tantamount to cheating and deceit. How can one expect forgiveness for one crime while committing another?]

Thus ends Canto 5 of Ram Rahasya Upanishad.

Thus ends this Upanishad called ‘Ram Rahasya Upanishad’.

----- Śānti Pāṭha -----

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।
 स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥
 स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः ।
 स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥
 ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /
 sthiraīraṅgaistuṣṭuvāṃsastanūbhirvyasēma dēvahitaṃ yadāyuh //
 svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
 svasti nastārksyo ariṣṭanēmiḥ svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

* __* __* __*

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

CHAPTER 4

Shukla Yajur Veda's

Mukti Upanishad

शुक्ल यजुर्वेदीय

मुक्तिकोपनिषद्

Belonging to the Shukla Yajur Veda tradition, this Upanishad is revealed as a conversation between Lord Ram and his most ardent and wise devotee Hanuman. As the name suggests, it unravels the secrets of such eclectic concept, inter alia, as Mukti (liberation and deliverance of the soul, emancipation and salvation of the creature), its various connotations and importance, its practical application, and how to achieve it. Besides this, this Upanishad tells us about the origin of the Vedas and their classification, and it is the only place where we find the listing of all the Upanishads appearing in the different Vedas; in fact this Upanishad classifies all of them according to their respective Vedas, and in the sequence in which they appear there. This forms the subject matter of Canto 1.

Canto 2 elaborates on the metaphysical concepts of the previous canto, and goes on to elaborately describe other relevant spiritual ideas as Samadhi, (the trance-like state when the person becomes oblivious of the surrounding world and remains engrossed in perpetual bliss which is an accompaniment of self realisation of the Atma), the Chitta (the importance and relevance of the mind and the intellect in the spiritual pursuit of a man), the different Vasanas and Vrittis (the inherent worldly passions and desires that form an

integral nature of a man), Ahankar (ego, pride and haughtiness that he possesses), the importance and significance of Gyan (truthful knowledge and awareness of the reality; enlightenment and self realisation), and other relevant subjects such as vanquishing all negative traits that can clear the path for the creature so that it can achieve the ultimate goal of emancipation and salvation. It describes ways of how an aspirant or seeker can purge all the various negative traits that bog him down in this mundane materialistic world, and guides him on how to harness all his spiritual potentials to help him in his spiritual pursuits.

अध्याय—४, सर्ग १

श्रीराम और हनुमान् का संवाद; वेदान्त की महिमा; मुक्ति के भेद; १०८ उपनिषदों की नामावली तथा वेदों के अनुसार उनका विभाग; उपनिषदों के पाठ का महात्म्य तथा उनका श्रवण करने के अधिकारी

Chapter-4, Canto-1

Conversation between Lord Sri Ram and Hanuman; the importance and glory of Vedanta; the distinction between different 'Muktis' (i.e. different ways the soul finds liberation and deliverance from this artificial and entrapping world, thereby providing the creature emancipation and salvation as well as eternal peace and beatitude); the names of 108 Upanishads and their classification according to the Vedas; eligibility for hearing the Upanishads.

Śānti Pāṭha /शान्तिपाठ

ॐ पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

ओम ॐ! वह परमात्मा जो ओंकार रूप है, सब प्रकार से परिपूर्ण है। यह जगत भी उस परमात्मा से परिपूर्ण है। यह पूर्ण जगत उस पूर्ण ब्रह्म से ही प्रकट हुआ है। इस प्रकार पूरे जगत में व्याप्त होने पर भी परमब्रह्म पूर्ण ही रहता है। इससे उसको निकाल लेने पर भी वह पूर्ण ही शेष बचता है। ओम! हमारे तीनों तापों की शान्ति हो।

om pūrṇamadaḥ pūrṇamidaṁ pūrṇātpūrṇamudacyatē /
pūrṇasya pūrṇa-mādāya pūrṇamēvāśiṣyatē //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

The Shanti Paath/ Śānti Pāṭha has the following meaning—'OM salutations! The supreme Lord, who is represented by the cosmic and divine word symbol OM, is complete and absolute in all respects. This whole cosmos is wholly and completely encompassed and pervaded by him (i.e. the supreme Brahm uniformly pervades in this whole creation even as water is uniformly present in wet sponge). This whole world, with its myriad forms, has originated from that one, single, immutable, whole, complete and indivisible entity. In spite of this, that whole, complete and indivisible entity (Brahm) remains as such, that is, one, single, immutable, whole, complete and indivisible. [That is, in spite of this world coming into being from it, that whole entity is not diminished even a bit.] Even when he is hypothetically separated from this creation, he still remains whole, complete and indivisible. [That is, Brahm cannot be partitioned or fractured or divided in any way. Whether he is treated as a separate entity or as an integral part of the cosmos, his form and nature remains essentially the same; he is unique in this aspect. This is a reference to the non-dual nature of the supreme Brahm.]

OM! Let there be peace for us; let there be peace for us; let there be peace for us! [That is, let our three torments, called the Traitaps, be calmed down. The so-called Traitaps are the torments that the creature is subjected to due to his body such as illness, old age etc; due to other worldly creatures such as fear from the king, thieves etc.; and due to the malignant stars and opposed Gods.]'

हरिः ॐ ॥ अयोध्यानगरे रम्ये रत्नमण्डपमध्यमे । सीताभरतसौमित्रिशत्रुघ्नाद्यैः समन्वितम् ॥१॥

Hariḥ om / ayodhyānagare ramye ratnamaṇḍapamadhyame /
sītābharatasaumitriśatrughnādyaiḥ samanvitam // 1 //

ॐ! श्रीराम अयोध्यापुरी में एक रत्नमण्डप के बीच में रत्नसिंहासन पर विराजमान थे। उनके साथ सीता, भरत, लक्ष्मण और शत्रुघ्न आदि भी थे। (१)

OM salutations! In Ayodhya, Sri Ram was seated in the centre of a charming gem-studded pavilion on a beautiful gem-studded throne. He was accompanied by Sita, Bharat, Laxman, Shatrughan etc. (1).

सनकाद्यैर्मुनिगणैर्वसिष्ठाद्यैः शुकादिभिः । अन्यैर्भागवतैश्चापि स्तूयमानमहर्निशम् ॥२॥

sanakādyairmunigaṇairvasiṣṭhādyaiḥ śukādibhiḥ /
anyairbhāgavatāiscāpi stūyamānamaharniśam // 2 //

सनक—सनन्दन मुनिगण, वशिष्ठ आदि गुरुजन तथा शुकदि भागवत भक्त रात—दिन उनका स्तवन करते रहते थे। (२)

Sages and seers such as Sanak and Sanandan, the elders of the society and erudite teachers such as Vashistha and others, as well as ardent devotees such as Shuka etc. used to worship him and sing his glories day and night (2).

धीविक्रियासहस्राणां साक्षिणं निर्विकारिणम् । स्वरूपध्याननिरतं समाधिविरमे हरिम् ॥३॥

dhīvikriyāsahasrāṇāṃ sākṣiṇaṃ nirvikāriṇam /
svarūpadhyānanirataṃ samādhivirame harim // 3 //

एक बार सर्वअन्तर्यामी एवं निर्विकार श्रीराम अपने स्वरूप के ध्यान में रत होकर समाधिष्ट थे। (३)

Once, Hari (one of the names of Lord Vishnu, here referring to Sri Ram because he is an incarnation of Vishnu)—who knows the inner thoughts of all, who is omniscient and all knowing, who resides inside all the creatures as their pure conscious Atma or soul, who is a witness of all that is happening in this world, and who is faultless, without any taints, and is immaculate and impeccable—was seated in a deep contemplative mood, meditating on his pure-self (3).

भक्त्या शुश्रूषया रामं स्तुवन्प्रच्छ मारुतिः । राम त्वं परमात्मासि सच्चिदानन्दविग्रहः ॥४॥

bhaktyā śuśrūṣayā rāmaṃ stuvanpapraccha mārutiḥ /
rāma tvaṃ paramātmāsi saccidānandavigrahaḥ // 4 //

उनकी समाधि टूटने पर मारुति (हनुमान्जी) ने भक्तिपूर्वक उनसे पूछा— 'हे श्रीराम! आप परमात्मा हैं, सत—चित् और आनन्द स्वरूप परमब्रह्म के अवतार हैं। (४)

Once, Hari (one of the names of Lord Vishnu, here referring to Sri When he woke up from his deep trance-like state of Samadhi, Hanuman praised him, paid his obeisance to him, and asked him most respectfully and prayerfully, 'Oh Sri Ram! You are the supreme Soul of the creation called Parmatma. You are an incarnation of the supreme transcendental Lord God called Brahm who is the ultimate truth and reality of this creation, who is pure and eternal consciousness, and who is an embodiment of supreme and eternal bliss and happiness; you embody these virtues in your divine Being (4).

इदानीं त्वां रघुश्रेष्ठ प्रणमामि मुहुर्मुहः । त्वद्रूपं ज्ञातुमिच्छामि तत्त्वतो राम मुक्तये ॥५॥
 अनायासेन येनाहं मुच्येयं भवबन्धनात् । कृपया वद मे राम येन मुक्तो भवाम्यहम् ॥६॥

idānīm tvām raghuśreṣṭha praṇamāmi muhurmuḥuḥ /
 tvadrūpaṃ jñātumicchāmi tattvato rāma muktaye // 5 //
 anāyāsena yenāhaṃ mucyeyaṃ bhavabandhanāt /
 kṛpayā vada me rāma yena mukto bhavāmyaham // 6 //

हे रघुवर। मैं आपको प्रणाम करता हूँ। मैं आपके यथार्थ स्वरूप को जानना चाहता हूँ जो मुक्ति प्रदान करने वाला है जिससे मैं अनायास ही इस संसार बन्धन से छूट जाऊँ। हे राम, कृपा करके मुझे उसका वर्णन कीजिए' (५-६)।

Oh Lord who is the best in the clan of king Raghu (of Ayodhya)! I repeatedly bow before you in great reverence. Oh Lord! I am desirous of knowing your true and essential divine and holy form which is the provider of 'Mukti'--i.e. that form which bestows easy deliverance to the creature from the cycle of birth and death; the form which has the potential to provide emancipation and salvation without much troubles—as a result of which I can find spiritual liberation from the fetters shackling me to this mundane, deluding and entrapping world. Oh Sri Ram! Please describe it to me so that I can find emancipation and salvation' (5-6).

साधु पृष्ठं महाबाहो वदामि शृणु तत्त्वतः । वेदान्ते सुप्रतिष्ठोऽहं वेदान्तं समुप्राश्रय ॥७॥

sādhū prṣṭhaṃ mahābāho vadāmi śṛṇu tattvataḥ /
 vedānte supraṭiṣṭho'haṃ vedāntaṃ samupāśraya // 7 //

श्रीराम ने उत्तर दिया— 'हे महाबलशाली साधु हनुमान्! तुमने अच्छा प्रश्न किया है। मैं तत्त्व की बात कहता हूँ, सुनो। मेरा सत्य स्वरूप वेदान्त में अच्छी प्रकार से वर्णित है। इसलिए तुम शंका समाधान हेतु वेदान्त शास्त्र का आश्रय लो'। (७)

Lord Sri Ram replied, 'Oh the most valiant, the most brave, the most powerful and the most strong Hanuman; you are of a saintly and pious disposition! You have asked me a good and worthy question. Listen, I will tell you the essence (i.e. the fundamental principals). My true form is properly described in Vedanta (Upanishads). Therefore, in order to know the Great Truth and its spiritual import, as well as to remove any doubts you may have on any spiritual matters, it would be best for you to seek the answer to your queries from Vedanta or the Upanishads (which would enlighten you on all matters and remove your doubts).

You must take the shelter of those scriptures to learn about everything you wish to know and quench your thirst for truthful knowledge.' (7).

वेदान्ताः के रघुश्रेष्ठ वर्तन्ते कुत्र ते वद । हनूमञ्छृणु वक्ष्यामि वेदान्तस्थितिमञ्जसा ॥८॥

vedāntāḥ ke raghuśreṣṭha vartante kutra te vada /
hanūmañchrṇu vakṣyāmi vedāntasthitimañjasā // 8 //

हनुमान्जी ने पूछा— 'हे रघुवंशियों में श्रेष्ठ श्रीराम! वेदान्त किसे कहते हैं, उसकी स्थिति कहाँ है आप यह बतलाएं'। श्रीराम बोले— 'हनुमान् सुनो। मैं तुम्हे अविलम्ब वेदान्त की स्थिति बतलाता हूँ। (८)

Hanuman asked, 'Oh the most exalted amongst the members of Raghu's clan! What is called 'Vedanta', and where is it to be found? Please tell me'.

Lord Sri Ram answered, 'Hanuman! I shall tell you just now what Vedanta is, and where you can find it. [That is, I shall explain to you about what constitutes Vedanta. The word literally means 'the end of the Vedas'. It refers to the conclusion that ancient learned sages and seers arrived at by thorough study of the Vedas. The other more commonly used term for Vedanta is 'Upanishad'. These are part of the Vedas, but instead of being ritualistic in nature they are rather philosophical expositions that explain the essence of the letter and the spirit of the hymns of the Vedas.] (8).

निःश्वासभूता मे विष्णोर्वेदा जाताः सुविस्तराः । तिलेषु तैलवद्वेदे वेदान्तः सुप्रतिष्ठितः ॥९॥

niḥśvāsabhūtā me viṣṇorvedā jātāḥ suvistarāḥ /
tileṣu tailavadvede vedāntaḥ supratisthitaḥ // 9 //

मुझ विष्णु से सांस के रूप में विस्तृत चारों वेद उत्पन्न हुए। तिल में जिस प्रकार तेल होता है उसी प्रकार वेदों में वेदान्त प्रतिष्ठित है'। (९)

The detailed, vast and voluminous treatises (scriptures) known as the Vedas were produced out of my breath. Like oil is present in the sesame seed as its inseparable part and its essence, for without the oil the sesame seed is useless, so is Vedanta—it is an integral part of the Vedas; they are established in the Vedas as their inseparable part, bringing out the essence and the spiritual nectar stored in the Vedas. [To wit, devoid of the Upanishads, the Vedas are like a body without its soul.] (9).

राम वेदाः कतिविधास्तेषां शाखाश्च राघव । तासूपनिषदः काः स्युः कृपया वद तत्त्वतः ॥१०॥

rāma vedāḥ katividhāsteṣāṃ śākhāśca rāghava /
tāsūpaniṣadaḥ kāḥ syuḥ kṛpayā vada tattvataḥ // 10 //

हनुमान्जी ने फिर पूछा— 'हे राघव! वेद कितने प्रकार के हैं और उनकी शाखाएं कितनी हैं एवं उनमें उपनिषद् कौन-कौन से हैं। कृपया यह यथार्थ रूप से मुझे बताएं' (१०)।

Hanuman asked again, 'Oh Raghav (Sri Ram)! How many types of Vedas are there, how many branches do they have, and which are the Upanishads amongst them— please tell me the reality about it all in detail.' (10).

श्रीराम उवाच । ऋग्वेदादिविभागेन वेदाश्चत्वार ईरिताः ।
तेषां शाखा ह्यनेकाः स्युस्तासूपनिषदस्तथा ॥११॥
ऋग्वेदस्य तु शाखाः स्युरेकविंशतिसंख्यकाः । नवाधिकशतं शाखा यजुषो मारुतात्मज ॥१२॥
सहस्रसंख्यया जाताः शाखाः साम्नः परन्तप । अथर्वणस्य शाखाः स्युः पञ्चाशद्भेदतो हरे ॥१३॥
एकैकस्यास्तु शाखाया एकैकोपनिषन्मता । तासामेकामृचं यश्च पठते भक्तितो मयि ॥१४॥

śrīrāma uvāca / ṛgvedādivibhāgena vedāścatvāra īritāḥ /
teṣāṃ śākhā hyanekāḥ syustāsūpaniṣadastathā // 11 //
ṛgvedasya tu śākhāḥ syurekaviṃśatisaṅkhyakāḥ /
navādhikaśataṃ śākhā yajuṣo mārutātmaja // 12 //
sahasrasaṅkhyayā jātāḥ śākhāḥ sāmnaḥ parantapa /
atharvaṇasya śākhāḥ syuḥ pañcāśadbhedato hare // 13 //
ekaikasyāstu śākhāyā ekaikopaniṣanmatā /
tāsāmekāmṛcaṃ yaśca paṭhate bhaktito mayi // 14 //

श्रीराम बोले— 'हे मारुत पुत्र हनुमान! वेद चार हैं— ऋग्वेद, यजुर्वेद, सामवेद एवं अथर्ववेद। उन चारों की अनेकों शाखाएं हैं और उन शाखाओं के उपनिषद् भी अनेक हैं। ऋग्वेद की २१ शाखाएं हैं, यजुर्वेद की १०९ शाखाएं हैं, सामवेद की १००० शाखाएं हैं एवं अथर्ववेद की ५० शाखाएं हैं। एक-एक शाखा की एक-एक उपनिषद् मानी गयी है। जो व्यक्ति उन उपनिषदों का एक भी मंत्र भक्तिपूर्वक पाठ करता है—(११-१४)

Sri Ram replied, 'There are four Vedas— Rig, Yajur, Sam and Atharva. Each of them has many branches, and these branches have many Upanishads each. Oh the son of the Wind God (i.e. Hanuman)!

The Rig Veda has twenty one branches, and the Yajur Veda has one hundred and nine branches. Oh the one who instills fear in his enemies! The Sam Veda has a thousand branches. And Hare¹ (Hanuman)! The Atharva Veda has fifty branches. Each branch is

said to have at least one Upanishad. A person who reads/recites even a single hymn (verse) of those Upanishads with sincere devotion (11-14)—

[Note—¹The word ‘Hare’ refers to Lord Shiva. Hanuman is believed to the 11th form of Shiva, known as Rudra. It literally means ‘one who removes or eliminates’, and since Shiva eliminates all ignorance and worldly delusions, providing liberation and deliverance to the soul of a creature, this epithet is applied to him. But in the present context it refers to Hanuman as the latter is deemed to be a manifestation of Shiva.]

स मत्सायुज्यपदवीं प्राप्नोति मुनिदुर्लभाम् । राम केचिन्मुनिश्रेष्ठ मुक्तिरेकेति चक्षिरे ॥१५॥

sa matsāyujyapadavīm prāpnoti munidurlabhām /
rāma kecinmuniśreṣṭha muktireketi cakṣire // 15 //

—वह व्यक्ति मुनियों के लिए भी दुर्लभ मेरी सायुज्य मुक्ति प्राप्त करता है। हनुमान्जी ने कहा— ‘हे श्रीराम! कोई—कोई मुनि कहते हैं कि मुक्ति एक ही प्रकार की होती है। (१५)

— is able to obtain oneness with me, a stature known as ‘Sayujya’, which is rare even for the sages to achieve’.

Hanuman said, ‘Oh Sri Ram! Some exalted sages say that there is only one sort of ‘Mukti’ (liberation and deliverance from this artificial, mundane, entrapping and deluding world consisting of an endless cycle of birth and death; emancipation and salvation of the soul of the creature) (15).

केचित्त्वन्नामभजनात्काश्यां तारोपदेशतः । अन्येतु सांख्ययोगेन भक्तियोगेन चापरे ॥१६॥

kecittvannāmahajanātkāśyām tāropadeśataḥ /
anyetu sāṅkhyayogena bhaktiyogena cāpare // 16 //

कुछ मुनिगण कहते हैं कि आपका नाम स्मरण करने से मुक्ति होती है तथा काशी में मरने वाले को भगवान् शंकर तारक मंत्र का उपदेश करते हैं जिससे प्राणी मुक्त हो जाता है। अन्य मुनि कहते हैं कि सांख्य योग से मुक्ति होती है और कुछ का कहना है कि भक्ति योग मुक्ति का साधन है। (१६)

Some say that it is possible by remembering your divine and holy name (‘Ram’), while others assert that Lord Shiva utters your ‘Tarak Mantra¹’ in the ears of those dying at Varanasi, thereby giving them deliverance. Some sages say that Mukti is possible by pursuing ‘Sankhya yoga²’ (which is one of the six schools of Hindu philosophies), while there are others who aver that having ‘Bhakti (Yoga)³’, or having sincere devotion and faith in the Lord, is the only means of obtaining it (16).

[Note—¹*Tarak Mantra*—The word ‘Tarak’ means ‘that which gives liberation and deliverance’; and ‘Mantra’ of course means ‘a spiritual formula that enables the aspirant to achieve success in his desired spiritual goal’. Hence, the Tarak Mantra is that Mantra which empowers the spiritual aspirant to find liberation and deliverance from this mudanne world of birth and death along with its associated horrors.

This concept has been explained in a note that accompanies verse no. 1 of Canto 1 of Ram Uttar Tapini Upanishad which is Chapter 2 of this book.

²*Sankhya Yoga*— Sankhya Philosophy or Sankhya Shastra –

References—(i) Krishna Yajur Veda’s Varaaha Upanishad, Canto 2, verse no. 55, and Canto 4, verse no. 35; Shwetashwatar Upanishad, Canto 5-6; Pran Agnihotra, verse no. 1. (ii) Shukla Yajur Veda’s Brihad Aranyak Upanishad, Canto 2, Brahmin 5, verse no. 14; Mantriko-panishad, verse no. 14. (iii) Atharva Veda—Sita Upanishad, verse no. 33; Annapurna Upanishad, Canto 5, verse nos. 49-50.

This is one of the six great schools of Indian philosophy. It was first propounded by sage Kapil as ‘Sankhya Sutras’. [Refer Bhagwata 3/25-33, and Canto 5-6 of Shwetashwatar Upanishad of the Krishna Yajur Veda tradition.

Sage Kapil was the celebrated sage who is regarded as the fifth incarnation of Lord Vishnu (Bhagavata, 1/3; 3/24). He is compared to Lord Krishna in Bhagavata (10/26). He was the brother-in-law of sage Vashistha, being the brother of his wife Arundhati, and the only son of sage Kardama and his wife Devahuti. He taught even his mother spiritual wisdom in Bhagavata, and hence this part of this scripture is called ‘Kapil Gita’ in which the sage has expounded upon the philosophies of Sankhya Shastra, Ashtanga Yoga (the eight-fold path of Yoga) and Bhakti-yoga (the path of devotion for and submission to the Lord) (3/25-33).

Sage Kapil is however renowned for one of the six schools of Indian philosophies known as Sankhya Shastra.

It was propagated by Kapil’s disciple Aasuri, and then by the latter’s disciple Pancha-shikaa.

The word Shastra means any body of knowledge which has been deeply researched and then systematically codified and made useful in a meaningful way.

The word Sankhya, according to some scholars, refers to the ‘number’ or ‘numeral’ that it refers to, because it says that there are twenty five elements or ‘Tattwas’ in creation. However, there are some others who assert that it refers to ‘Gyan’ or acquisition of truthful knowledge of the reality behind the façade of illusions. It stresses on Gyan or truthful knowledge as the only path leading to liberation and deliverance of the soul from this world, and its attaining final emancipation and salvation riding on the boat of knowledge.

Therefore, the combined word Sankhya Shastra refers to the philosophy that endeavours to unravel the great secrets of creation based on sound knowledge and rational logic. It has six chapters and contains five hundred twenty six Sutras or keys or codes that unlock the profound treasure of knowledge pertaining to who the creature actually is, how has he come to be what he is at present, and how he can be freed from this vicious cycle of birth and death. Only when one understands the beginning can he understand the end, because this so-called ‘beginning’ has its origin in the previous ‘end’. That is, only after something ends and carries forward certain baggage with it does a new beginning can start. After all, this is based on the fundamental tenet of Nature that ‘nothing can start from nothing; there must be something from which anything starts’. That is why we say that there cannot be smoke without a fire.

Now, if one goes back to the ‘very beginning of creation’ when there wasn’t any prior life from which any new life could be born on the principles of ‘deeds and their consequences’, i.e. the theory that when a creature does any deed in this life then he

would have to take a new birth to suffer the consequences of these deeds because they cannot be wished away, the question arises ‘what started this creation then?’ The Sankhya Shastra endeavours to answer precisely this question in a very logical and systematic manner.

This secret was revealed, according to the of the Krishna Yajur Veda tradition’s Shwetashwatar Upanishad, 5/2, to sage and seer Kapil who was the first person to whom the esoteric secrets of creation were unraveled by the Supreme Being (Brahm) himself. In fact, the whole of Cantos 5 and 6 of this Upanishad are dedicated to this philosophy of Sankhya Shastra.

This philosophy accepts only three basic yardsticks and valid sources of knowledge—viz. ‘Pratakshya’ or direct perception or cognition of anything such as directly seeing a thing for one’s self, ‘Anumaan’ or implied knowledge or deduction of anything entails inference of something based on some other first hand knowledge, and ‘Shabda’ or the word affirming this knowledge which is like a testimony of some witness or any dependable source.

So this philosophy adopts the approach of reaching the unknown from what is known. It has reduced all that can be experienced in this world to two fundamental units of creation—the Purush (the Supreme Being; Brahm; cosmic Self) and Prakriti (Nature; the invisible matrix of all forms of natures and temperaments that characterize this creation). The basic argument of this philosophy is that ‘nothing can be produced from nothing’. In other words, if the creation has come into being, then there must be something that pre-dates this present creation. If this creation is the effect of some past deed, then obviously there must have some occasion when certain deed was done which resulted in the present. It states that ‘Karya (the result) pre-existed (had a truthful existence) in the Kaaran (the cause of the result)’. Suppose we have an earthen lamp. This lamp, made of clay or mud, was inherently present in the un-moulded lump of clay or mud before it was shaped. Had it not been so, the clay or mud could not have been moulded into the shape of the lamp.

When this argument is applied to the experience of the world, one observes that there are three basic qualities exhibited by all things—one that gives pleasure and happiness, the other which is just the opposite, and the third which does not effect us at all, i.e. we remain neutral to it. Sankhya philosophy states that there are three ‘Gunas’ or basic virtues and qualities in creation which determine these three responses as well as the characters of things which evince these responses. These three Gunas are Sata which produce positive responses of happiness and bliss, Raja which create negative response of pain and sufferings, and Tama which generates neither.

In more physical terms, Sata Guna means pure and holy, and it is conducive to knowledge marked by these characteristics. The Raja Guna produces desires and ambitions which create restlessness in their wake. Tama Guna is meanest of them all, for it creates a tendency for resistance and inactivity. A man having the Tama Guna in excess would not do anything himself and neither would he allow others to do their duties.

It should be noted here that there is a situation when all these three Gunas can theatrically exist in perfect balance—this situation is the ideal situation and is synonymous with Prakriti at the cosmic level. This Prakriti, therefore, becomes perfectly ‘neutral’ and self centered; it is the perfect example of grossness because it remains in a state of perpetual coma or paralysis because of this balance. It is when this perfect balance is disturbed that it starts stretching and yawning like a man waking up from a deep slumber.

An example would illustrate. An electrolyte works when there is a difference of potential between the two electrodes—i.e. the cathode and the anode. A neutral solution having the same electrodes dipped in it would not perform the function of electrolysis.

On the other hand, the Purush is the cosmic Consciousness or the Atma or cosmic Soul.

The evolution of the creation starts when a union is established between this Purush and Prakriti. There arises a question here. Purush is neutral and absolutely unattached to anything, while Prakriti is gross and lifeless. How is their cooperation possible? Well this is illustrated by the example of physically handicapped intelligent man who has lost the leg and cannot walk and a blind man who cannot see but can walk. The blind can carry the lame on his back, and under the latter's guidance, can reach the destination.

The process of evolution of creation from this primary Nature or Prakriti is as follows—As the result of the three Gunas mixing with themselves, the first offspring was 'Mahat' or Buddhi (the cosmic intellect).

From the Raja Guna part of this Buddhi emerged Ahankar (cosmic pride and vanity, ego and the notion of individualism and selfish arrogance).

From the Sata Guna part of this Buddhi emerged Mana (the cosmic mind), the five organs of perceptions (eye, ear, nose, tongue and skin), the five organs of actions (hand, leg, mouth, excretory and genital).

From the Tama Guna part of Buddhi emerged the five Tanmatras (the five perceptions of sight, hearing, smell, taste and feeling) and from these further developed the five Bhuts or elements (such as the sky, air, fire, water and earth).

Thus, there would be twenty three such elements + Prakriti + Purush = twenty five components of creation in all.

There is another way at looking at this philosophy. It describes the origin of the cosmos from Brahm who created the macrocosmic first Male called Purush and his female counterpart, the Prakriti (Mother Nature), who are the basic cause of this vast and myriad creation. The individual male and female human beings are the microcosmic forms of that macrocosmic Purush and Prakriti. It is their union which resulted in this cosmos. Their offspring were—Buddhi (intelligence, wisdom, mind), Ahankar (pride, ego), the mind-heart complex called the 'Mana', the five perceptions (of smell, hearing, touch, taste and sight) forming the subtle body of the creature, the five elements (space, wind, fire, water, earth), the ten sense organs (five organs of perception—ear, nose, tongue, eye and skin, and five organs of action—hand, leg, mouth, anus and genitals), which together formed the gross body of the creature, the invisible Atma (pure consciousness), and Prakriti (nature of the individual creature). These are the twenty five basic constituents of creation.

So, according to Sankhya Shastra, there are twenty-five fundamental Elements or Tattvas as follows—one Avyakta (the un-manifest entity known as Prakriti or cosmic Nature) + one Buddhi (intellect, wisdom, discrimination) + one Ahankar (the inherent ego and pride that is integral to all the creatures) + five Tanmatras (senses—sight, hearing, smell, touch and taste) + the ten organs (five organs of perception—eye, ear, nose, skin and tongue respectively + five organs of action—hand, leg, mouth, excretory and genital) + one Purush (the macrocosmic Consciousness; the cosmic Self or Atma or Soul; the Male aspect of creation; the Viraat Purush who is all-pervading, all-encompassing, omnipresent, eternal, infinite, un-manifest and almighty Lord of creation; the macrocosmic gross body of creation).

There is another version as to what constitutes the twenty-five Tattvas. They are the following—Purush (the primal cosmic Male; the Viraat Purush), Prakriti (primal Nature), Mahat (the powerful Buddhi or intellect), the Mana (mind), Ahankar (ego, pride), the five organs of perception (i.e. the eye, nose, ear, tongue and skin), the five organs of action (i.e. the hand, leg, mouth, excretory and genitals), the five perceptions (hearing, sight, smell, touch and taste), the five Bhuts (i.e. the five primary elements—the earth, water, fire, air and space or sky) = 25.

It further postulates that Brahm created Nature (cosmos) because it allowed itself to be covered or mired by the three Gunas—‘Sata’ meaning righteousness and virtuousness which are the best and noblest of qualities, ‘Raja’ meaning worldly passions and desires which are the medium or mediocre qualities leading to worldly desires, and ‘Tama’ meaning evils, sins and other mean mentalities leading to perversions and vices. The Purush, though he remains aloof, still gets shackled or attached to Prakriti, the creation, because of these three Gunas which act as ropes or strings that tie him down. This fact has been very stated in Shwetashwatar Upanishad, 5/10-12 and 6/10.

Breaking one’s habits is tantamount to liberation and deliverance from this bondage, and it is called Mukti. The three Gunas are the causes of the myriad temperaments, natures, thought patterns and behaviours of all the creatures, because they have all these three qualities or virtues in them, though they vary in ratio or proportion. These three Gunas are also present in Mother Nature, giving rise to a populace which is so varied and diametrically opposite to each other, even virtually getting at each other’s throat, because of the infinite possibilities created by their mixing in different proportions to mould the innate nature, inclinations and temperaments of a creature.

This school of philosophy says that there are five elementary ‘Bhuts’ in this creation—they are the earth, water, fire, wind and space which, in different permutations and combinations, form all the creatures who have a gross body. A creature, it says, has eleven organs— five organs of perception (ears, nose, eyes, tongue and skin), five organs of action (hands, legs, mouth, anus and genitals) and one organ called the Mana (mind and heart).

According to Mahopanishad, 1/4 – 6 of Sam Veda tradition, these twenty-five elements or Tattwas are the following—five organs of perception (ear, nose, tongue, eye, skin) + five organs of action (hand, leg, mouth, genitals, excretory) + one Mana (mind) + one Ahankar (ego, pride, arrogance) + one Pran (the vital life-giving breath; the essential vibrations of life; the rhythm and essential functions pertaining to life) + one Atma (soul) + one Buddhi (intelligence, wisdom, discrimination) + five Perceptions (sight, smell, hearing, taste, touch) + five Bhuts (earth, water, fire, air, space) = twenty-five elements. The Annapurna Upanishad of the Atharva Veda tradition, Canto 5, verse nos. 49-50 assert that those ascetics who see only one non-dual entity known as the supreme transcendental Brahm or cosmic Consciousness in this ever-changing and multifarious creation are the ones who are truly knowledgeable of the essence of the Sankhya Shastra. Sankhya Yoga—This philosophy is a combination of Sankhya philosophy and Yoga philosophy. In Shwetashwatar Upanishad 6/13 it is stated that the Supreme Being can be known by the means of ‘Sankhya Yoga’, i.e. by an intelligent fusion of ‘Sankhya’ and ‘Yoga’.

This philosophy is narrated in Srimad Bhagwat Maha-puran, Skandha (Chapter) 11, Sarga (Canto) 24.

The second chapter of Bhagvata Gita is also called Sankhya Yoga. Now, let us analyse this word. It has two parts—viz. ‘Sankhya’ meaning learning and knowledge, and ‘Yoga’ meaning a union, a conjunction, a fusion. Elsewhere, e.g. 5/5, this word has been used to signify ‘Gyan’ and ‘Karma’ or a conjunction of knowledge and the philosophy of doing deed. The ‘Praanaagni-hotra Upanishad’, 1, uses this word to mean ‘intense thinking, deep contemplation or deep insight’. It is also, therefore, synonymous with ‘Gyan Yoga’ or the great concentration and diligent divergence of all energies of the creature to acquire truthful knowledge of the Truth and Reality behind what is apparent but not the whole truth, and what is not apparent at all.

These two paths are not separate, independent and distinct from one another. They are like the two legs by which one walks. The word Yoga also means to bring about a union between two entities, to create a synergy between the mundane and the spiritual.

Here it refers to the union between the Atma and the Brahm, or the coordination of various elements of the creature's body so that congenial atmosphere conducive to spiritual upliftment and enlightenment is created for the realisation of the true nature of the 'self', which would mean realisation of the presence of Brahm inside the very own self of the seeker. To bring this about, deep concentration of mind is needed along with the focusing of all the energies of the body in one single pursuit; this is meditation and contemplation.

The word Sankhya Yoga therefore means a combination of both the eclectic values of Sankhya philosophy and that of Yoga. Hence, that which brings about a fusion or union between the known and the unknown, that which establishes a coordination between the creature's individual world and the cosmic world of the pure consciousness, that which brings the Atma, the pure 'self' of the creature close to the supreme 'Self' of the cosmos, that which links and ultimately brings about a merger of the single unit with its parent body, and that which helps in the creature's final liberation from the vicious cycle of birth and death, is called Sankhya Yoga.

Now the question arise how is this brought about? The answer is in the following the manifold path of Yoga besides acquisition of knowledge as expounded and espoused in the Upanishads. Yoga has basically two connotations—viz. (1) meditation and contemplation which aim in harnessing all the energy and potentials at the disposal of the creature and diverting them and concentrating them on one single goal chosen by the practitioner of Yoga; and (b) following other methods of achieving this aim as laid down in the scriptures dealing with Yoga.

There are *four paths of Yoga*--(i) Gyan Yoga, (ii) Bhakti Yoga, (iii) Karma Yoga and (iv) Raj Yoga.

(i) Gyan Yoga involves the intellect and mind to determine and delineate the true and the false; it helps to access and understand the reality and falsehood behind the manifested visible world which appears to be 'real' but is actually like a 'shadow of the truth'. This Gyan Yoga helps to establish the mind firmly into seeing unity in diversity. Those following Gyan Yoga are called 'seers' because they can 'see' beyond the visible, multifarious and bewildering variety of this false world. Gyan Yoga is in the realm of the intellect and discriminating mind of a creature.

(ii) Bhakti Yoga refers to having devotion for a chosen Godhead who is a person's ideal, on whom he showers all his adoration, and on whom he focuses his attention. He is emotionally and sentimentally involved with his deity. Hence, the heart is the realm of Bhakti Yoga; it helps to commune with the divine.

(iii) Karma Yoga expounds on the importance of doing deeds and taking actions, but with a different attitude. It stresses that we must not get 'involved or attached' to those deeds or action in as much as we shouldn't be bothered about the rewards or punishments incumbent on such deeds or actions. We must do them dispassionately and with detachment. The action or deed should be treated as one's offering to the God as well as an offering to the sacred fire sacrifice. This will ensure that the actions or deeds are not unrighteousness, corrupt or evil. On the contrary, whatever is done in which a person's subtle sub-conscious says is not the correct thing to do will be deemed to be unrighteous, unethical and unlawful, and therefore cannot be an offering to either the God or the sacred fire sacrifice.

(iv) Raj Yoga is the psycho-spiritual practice of exercise and breath control; it involves the various steps involved in meditation and contemplation, as is generally understood by the term Yoga. This Yoga lays emphasis on physical training of the body and the mind, and is the subject matter of numerous Upanishads dealing with such exercises (e.g. Yog Chudamani of Sam Veda). It deals with such subjects as Pranayam,

purification and activation of Naadis, kindling of Chakras (subtle energy centers in the body) etc.

These four types of Yogas are not mutually exclusive; they coalesce and overlap with each other and their main aim is to help the aspirant seeker in his pursuit of 'self-realisation'.

³*Bhakti Yoga*—It refers to having devotion for a chosen Godhead who is a person's ideal, on whom he showers all his adoration, and on whom he focuses his attention. He is emotionally and sentimentally involved with his deity. Hence, the heart is the realm of Bhakti Yoga; it helps to commune with the divine.

The concept of Bhakti Yoga is similarly integral to the concept of Ichaa Shakti relates to the power of the mind to have or make wishes, desires, aspirations and the determination to fulfill them. It is longing for anything, wanting to possess it any cost, and then endeavouring to acquire it. It is a precursor to Karma Shakti. It is only when one wishes to do anything and has the determination to do it that he actually goes about doing anything at all, strives hard to get success in it, and then would like to enjoy the fruits of his labour. It is closely related to Bhakti Yoga inasmuch as when the Ichaa (desires) are turned away from the world and hooked onto the search for the Truth and Reality with devotion and sincerity of purpose, it helps the man to turn away from the entrapping world of delusions and artificial comforts towards the world of truth and reality, i.e. towards his true 'self', the pure consciousness. The word 'Bhakti' means to be sincerely committed and devoted to anything, any cause, any principle, any doctrine or any entity. In this case, the devotion is towards the supreme transcendental Truth and the absolute Reality, whether known as Brahm or as the Atma. Bhakti Yoga therefore means a devoted and committed approach that coordinates the desires and actions in such a way that they are diverted to realisation of the supreme Truth known as Brahm instead of the mortal and perishable world of delusions and entrapments.

The importance of Bhakti has been elaborately described in the Tripadvibhut Maha Narayan Upanishad of the Atharva Veda tradition, Canto 8, paragraph nos. 9-12.

The concept of Bhakti has a very broad sweep, and it incorporates such glorious virtues as having, inter alia, sincere devotion, dedication and firm faith in the Lord God, total submission and surrender before the Lord God, having unwavering love, conviction and belief in the Lord God, to be completely dedicated to the Lord and surrender oneself to him, having reverence and veneration for the Lord God, having no other solace, succour, hope and respite except the Lord, treating oneself as a humble servant of the Lord God and feeling fortunate at being able to serve the Lord God, remembering the Lord God at all times and offering each and every deed done and action taken to the Lord without expecting anything in return, remaining unruffled and calm under all circumstances with the view that these are the wishes of the Lord God and one has no right to get overly excited over them. In brief, Bhakti entails honouring the divine forces of creation in the form of some chosen deity who personifies the grandest virtues in creation.

The *Holy Bible* explains the essence of Bhakti in very succinct words as follows—'In him we live and move, and have our being' (Acts, 17/28), 'Trust in him at all times, you people, pour out your heart before him; for God is a refuge for us' (Psalms, 62/8).

The *Narad Bhakti Sutra*, literally meaning the fundamental formula that defines what comprises devotion for Lord God as enunciated by sage Narad who was one of the greatest devotees of Lord Vishnu, the Supreme Being, is a treatise on Bhakti that is succinct and is universally respected as being one of the best in its genre. It has only 84 Sanskrit verses.

It says that the easiest (verse no. 58) and the best instrument for God-realisation (verse no. 80, 81) is 'Bhakti' because it gives the spiritual fruit or reward for which a

person does any auspicious effort in the first place (verse no. 26, 30). It is superior to Gyan (knowledge), to Yoga (meditation), to Karma (rituals and religious observances), and other spiritual traditions (verse no. 25). Bhakti is a complete and wholesome way to attain self and god realisation; it needs no other support or help (verse no. 59).

Bhakti gives eternal peace and bliss of the highest order (verse no. 60).

Bhakti is divided into two aspects—(i) Paraa Bhakti, and (ii) A-paraa Bhakti. The A-paraa Bhakti is divided further into (a) Gauna Bhakti, and (b) Mukhya Bhakti. The Paraa Bhakti is the aim of spiritual practice, while the A-paraa Bhakti is a means to achieve success in it.

Paraa Bhakti is attainment of extreme and eternal bliss obtained upon God-realisation which is equivalent to self-realisation because the Parmatma, the Supreme Soul and the cosmic Spirit, is the same as the individual's Atma or his own soul. It is like nectar, and gives immortality and supreme form of bliss (verse nos. 2 and 3); it helps eliminate worldly desires and temptations (verse no. 7).

The A-paraa Bhakti involves some methods to make this possible—such as having interest in worshipping the Lord (verse no. 16), having desire and interest in listening to the stories associated with the Lord (verse no. 17), to be engrossed in the thoughts of the 'self' or the Atma (verse no. 18), surrendering all deeds to the Lord and always remembering him (verse no. 19).

But it must be noted that Gyan or truthful knowledge of the reality is also conducive to attaining nearness or oneness with God (verse no. 28). In other words, Gyan and Bhakti go hand in hand; they aid each other instead of contracting one another (verse no. 29). Bhakti is the only way that leads to Mukti—liberation and deliverance from this world of transmigration leading to permanent rest for the soul (verse no. 33). Bhakti helps one to break free from the shackling effects of this deluding and entrapping world (verse no. 33).

The methods by which Bhakti can be established and made to bloom in one's heart are narrated in verse nos. 34-42 as follows—to abandon attachments to material sense objects and sensual pleasures of this world, to desist from self gratification of the sense organs (verse no. 35), to do Bhajan—or the constant remembrance of the Lord, his divine name and divine deeds (verse nos. 36, 39), to hear and sing the divine stories, the virtues and the holy name of the Lord along with others in the community (verse no. 37), to have contact and communion with holy men such as great saints (verse no. 38-39, 42) which is obtained when the Lord is kind (verse no. 40), to treat true devotees of the Lord as being equivalent to the Lord himself (verse no. 41), to offer all the deeds and their fruits or rewards to the Lord (verse no. 61) along with any trace of negativity such as desires, anger, pride etc. that may still linger on (verse no. 65), and in general doing everything that is auspicious and holy which makes it possible for him to enhance his level of Bhakti (verse no. 76).

Other aids to Bhakti are the following—Abandonment of the feeling of worldly happiness and joy on the one hand, and of sorrow, misery and grief on the other hand, eliminating any sort of desires and passions such as for gain or profit of any kind, and to be careful not to waste a single moment and be prepared for death that may come any time (verse no. 77). Practicing the virtues of 'Ahinsaa' (non-violence), 'Satya' (truthfulness), 'Shaucha' (cleanliness and purity), 'Dayaa' (mercy and compassion), and 'Aastikta' (belief in God and the Holy Spirit as well as the teaching of the scriptures) etc. (verse no. 78).

The main obstacle in Bhakti is bad company (verse no. 43), as well as Kaam (wordly desires and passions), Krodh (anger) and Moha (infatuations, attachments, delusions, entanglements) that lead to Smriti-bhransa (failure to remember the horrible consequences of committing sins and getting entangled in the world), Buddhi-naash

(destruction of intelligent thinking and wisdom), and Sarwa-naash (complete ruin) (verse no. 44).

Maya (the web of delusions so characteristic of this world) is a great obstacle and it is overcome only by detachment from all things (verse no. 46). Other methods of overcoming Maya are to live a serene life away from the world (verse no. 67), to break all worldly fetters and bondages, to become neutral by rising above the three Gunas of Sata, Raja and Tama, and to discard attempts to acquire and then worry about the protection of worldly possessions (verse no. 47), to not bother about the fruits of one's deeds and labour but do one's duty as ordained by destiny, peacefully and stoically (verse no. 48), and to abandon even the Vedas (excessive study of the scriptures once the basic knowledge and guidance has been obtained) and become free from all doubts, confusions, perplexities and consternations (verse no. 49).

One must avoid the following also—talking about or remembering anything pertaining to women, material wealth, hearsay and talks that create doubts in the mind about the truth of the Holy Spirit, talks about one's enemies or those who are unfavourable—because all these things unnecessarily create vexation for the spirit (verse no. 63); negative characters such as Abhimaan and Dambha (pride and arrogance accompanied by deceit, conceit and pretensions) etc. (verse no. 64); getting involved in worthless debates and arguments (verse no. 74).

The 'Gauna' Bhakti is like a dumb man attempting to describe some delicious food (verse no. 52)—i.e. it is a silent form of devotion for the Lord which has no external signs. Here, the devotee sips the nectar of spiritual bliss that comes with self and god realisation without showing any signs of his spiritual enlightenment. It can be experienced and never be described; nothing more remains to be attained or desired for after that (verse no. 54).

The 'Gauna Bhakti' is of three types (verse no. 56)—(i) Saatvika, (ii) Raajsik, and (iii) Taamsik. These are also called 'Aarta-bhakti', 'Arthaaartha-bhakti', and 'Jigyasu-bhakti'. Gauna Bhakti is easy because it does not require any effort as it is done directly by having natural love for the God that arises in one's heart. It leads to internal peace and bliss (verse nos. 58-60).

A true and sincere devotee of the Lord acquires a holy aura around him which makes him effuse divinity and holiness similar to the Lord, thereby making their presence beneficial for the whole world around them (verse no. 68-71). Like the universality and oneness of the Supreme Being, Supreme Spirit, the Supreme Truth and the Supreme Reality, such realised devotees of the Lord have no distinction as to their caste, religion, knowledge, physical form, birth, level of worldly prosperity or poverty, or the type of deeds done by them—because they have risen above such mundane considerations (verse no. 72-73).]

अन्ये वेदान्तवाक्यार्थविचारात्परमर्षयः । सलोक्यादिविभागेन चतुर्धा मुक्तिरिरीता ॥१७॥

anyē vedāntavākyaārthavicārātparamarṣayaḥ /

sālokyādivibhāgena caturdhā muktirīritā // 17 //

कुछ मुनि कहते हैं कि वेदान्त के वाक्यों पर और उनके अर्थ पर विचार करने से मुक्ति प्राप्ति होती है और किसी—किसी के मत में सालोक्य, सायुज्य, सामीप्य और कैवल्य रूप से मुक्ति चार प्रकार की मानी गयी है' (१७)।

Again, there are others who prescribe that 'Mukti' is possible by seriously contemplating upon and understanding the import and significance of the profound words pronounced by Vedanta (Upanishads). [That is, emancipation and salvation is possible when one acquires truthful knowledge about the reality and eliminates falsehoods, which would enable him to realise the true nature of the pure conscious 'self' that the Atma is, thereby setting him free from the bondages of ignorance and delusions which are at the root of all troubles pertaining to the creature's entanglement with this world. A person 'free' from ignorance is deemed to be liberated; he is deemed to be delivered from this artificial and entrapping world because he can see through the illusionary mirage-like smoke screen that this world represents in spiritual terms.]

There are some sages who say that there are four types of 'Muktis' —Salokya, Sayujya, Samipya and Kaivalya' (17).

[Note—¹The four types of Muktis mentioned above are the following--(i) 'Salokya': which refers to finding an abode in the supreme divine abode of the chosen deity of the seeker; (ii) Sayujya: which refers to become one with the Lord; to merge one's own identity with the Lord so that one becomes inseparable from his Lord; this form of salvation is very similar to the one that comes under the definition of Kaivalya; (iii) Samipya: which refers to being able to reside near the Lord to serve him; and (iv) Kaivalya: meaning 'the only one of its kind', thereby implying that there is no other forms of Mukti except the one when the Atma abandons the gross body which is like a shackle for it, and then inseparably and indistinguishably merging with the supreme transcendental Soul of the cosmos. This is the eclectic and holistic form of Mukti extolled by the Upanishads. This Mukti means the dissolution or merger of the individual soul with the parent supreme Soul. The realisation that the soul of the individual creature is the same as the cosmic Soul residing in all the creatures of this world, to see the supreme Brahm as a resident of the inner-self of the individual creature as its Atma, and identifying oneself with that Atma which is synonymous with that supreme Brahm, which in turn leads to the recognition of non-dual nature of the soul of the creature and the supreme Soul of the cosmos, realising therefore that there is no notion as 'duality' when dealing with divinity and the supreme transcendental being called 'Brahm' vis-à-vis the creature, and other such basic tenets of Vedanta are the foundation upon which Kaivalya Mukti rests. According to Yoga Upanishads, Kaivalya Mukti is achieved even when the creature is alive because it primarily involves total realisation and disassociation from the body and the world with which it has to interact. When the seeker dies, he simply abandons his mortal coil, the gross body consisting of the different sense organs, and merges his Pran or the Atma with the macrocosm outside. Since the word 'Kaivalya' means 'the only', this form of Mukti refers to the realisation of the one and the only spiritual Truth which is the absolute and irrefutable Reality in creation.]

स होवाच श्रीरामः । कैवल्यमुक्तिरेकैव पारमार्थिकरूपिणी ।

दुराचाररतो वापि मन्नामभजनात्कपे ॥१८॥

सालोक्यमुक्तिमाप्नोति न तु लोकान्तरादिकम् । काश्यां तु ब्रह्मनालेऽस्मिन्मृतो मत्तारमाप्नुयात् ॥१९॥

पुनरावृत्तिरहितां मुक्तिं प्राप्नोति मानवः । यत्र कुत्रापि वा काश्यां मरणे स महेश्वरः ॥२०॥
जन्तोर्दक्षिणकर्णे तु मत्तारं समुपादिशेत् । निर्धूताशेषपापौघो मत्सारूप्यं भजत्ययम् ॥२१॥

sa hovāca śrīrāmaḥ / kaivalyamuktirekaiva pāramārthikarūpiṇī /
durācārarato vāpi mannāmbhajanātkape // 18 //
sālokyamuktimāpnoti na tu lokāntarādikam /
kāśyāṃ tu brahmanāle'sminmr̥to mattāramāpnuyāt // 19 //
punarāvṛttirahitāṃ muktiṃ prāpnoti mānavaḥ /
yatra kutrāpi vā kāśyāṃ maraṇe sa maheśvaraḥ // 20 //
jantordakṣiṇakarṇe tu mattāraṃ samupādiśet /
nirdhūtāśeṣapāpaugho matsārūpyaṃ bhajatyayam // 21 //

श्रीराम ने कहा— 'हे कपिवर! कैवल्य मुक्ति तो एक ही प्रकार की है, वह परमार्थरूप है। इसके अतिरिक्त भक्तिपूर्वक मेरा नाम स्मरण करते रहने से दुष्टचारों में लगा हुआ मनुष्य भी सालोक्य मुक्ति को प्राप्त होता है। वहाँ से वह अन्य लोकों में नहीं जाता। जिसकी काशी क्षेत्र में ब्रह्मनाल नामक जगह मृत्यु होती है वह मेरे तारक मंत्र को प्राप्त करता है जिससे उसे वह मुक्ति मिलती है जिससे उसे मृत्यु एवं जन्म के आवागमन में नहीं जाना पड़ता। काशी क्षेत्र में चाहे कहीं भी मृत्यु हो, भगवान् शंकर प्राणी के दहिने कान में मेरे तारक मंत्र का उपदेश करते हैं जिससे उसके सारे पाप नष्ट हो जाते हैं और वह मेरे सारूप्य मुक्ति को प्राप्त करता है (यानि कि मेरे समानरूप को प्राप्त होता है)। (१८-२१)।

Lord Sri Ram replied, 'The 'Kaivalya Mukti' is of only one type, and it is called the ultimate emancipation and salvation. [The word Kaivalya itself means 'only, non-dual, exclusive and unique'.] This form of Mukti is synonymous with the highest stature attainable by following the path of spiritualism. Besides it, even those who are involved in worldly evils and misconduct of any kind, and if they are wise enough to have Bhakti (devotion and dedication) in me, as well as repeat my holy and divine name with due devotion, dedication and faith, then oh Kapi (Hanuman) be assured that they have nothing to fear from any of the evil consequences of their sins and evil deeds. [18]

They can obtain my 'Salokya Mukti' easily by this method, and they do not have to wander in any birth in any form in any of the worlds. They obtain my divine abode at the end of their tenure in this world. That is, they find final liberation, deliverance, emancipation and salvation for themselves by attaining my holy abode, which is a metaphoric way of saying that they attain the highest spiritual stature obtainable by a person.

On the other hand, those people who die in the geographical area called Kashi (i.e. the holy city of Varanasi), at a location called 'Brahma-naal' [19], they indeed obtain the kind of salvation and emancipation for themselves which provides them eternal freedom from the cycle of birth and death. Such people do not have to wander from birth to birth, or go to another world after death. [19 ½]

When one has devotion for me and dies in the realm of Lord Shiva (at Varanasi; Kashi) [20], then the Lord utters my (Lord Ram's) holy Mantra, which is a bestower of emancipation, in the right ears of the dying person so that all the sins accumulated by him during his life are purged or destroyed, and he (the dying man) becoming one with me. [That is, he assumes a holy form which is similar to me; he merges with me. His Atma, his soul, leaves the physical gross body to merge with my cosmic form as the Supreme Soul of creation.] This is called 'Sarupya Mukti' (i.e. the person assumes a divine form which is similar to that of mine). [21]

[This final liberation from the endless cycle of birth and death is obtained on the strength of my Tarak Mantra which Lord Shiva mutters in their ears, and which Mantra has the unique ability to bestow eternal from the cycle of birth and death. Refer: Ram Uttar Tapini Upanishad, Canto 1, Canto 4, and Canto 6.] (18-21).

सैव सालोक्यसारूप्यमुक्तिरित्यभिधीयते । सदाचाररतो भूत्वा द्विजो नित्यमनन्यधीः ॥२२॥
मयि सर्वात्मके भावो मत्सामीप्यं भजत्ययम् । सैव सालोक्यसारूप्यसामीप्या मुक्तिरिष्यते ॥२३॥

saiva sālōkyasārūpyamuktirityabhidhīyate /
sadācārarato bhūtvā dvijo nityamananyadhīḥ // 22 //
mayi sarvātmake bhāvo matsāmīpyam bhajatyayam /
saiva sālōkyasārūpyasāmīpyā muktiriṣyate // 23 //

यह सालोक्य—सारूप्य मुक्ति कहलाती है। जो सदाचारी होकर नित्य एकमात्र मेरा ध्यान करता है, मुझको सर्वात्मारूप समक्ष चिन्तन करता है वह मेरे सामिप्य को प्राप्त करता है (यानि कि सदा मेरे समीप रहता है)। यही सालोक्य—सारूप्य—सामीप्य मुक्ति कहलाती है (२२—२३)।

22. Those people who diligently and exclusively focus their attention on me (i.e. my divine form and my holy Mantras) while living a life of auspiciousness, righteousness, simplicity, piety and holiness—such persons obtain the benefit from both types of Muktis—the Salokya as well as Sarupya.

[That is, by having devotion for me, repeating my holy Mantras, and living a pious life devoted to me, a person is able to enjoy the spiritual rewards that come under the definition of Salokya as well as Sarupya. They obtain my divine abode, which is a metaphoric way of saying that they attain an exalted spiritual stature which is equivalent to my divine abode in the heaven. And this attainment makes them as holy and divine as me.] (22).

23. those who worship me and have devotion for me with the understanding that I am an embodiment of the Atma that is all-pervading and immanent (i.e. who see me in all living beings; who see my image or form as being reflected in each individual creature in this creation)—well, they obtain the sort of Mukti known as 'Salokya-Sarupya-Samipya'.

[That is, they have the benefit of all the three types of spiritual rewards rolled into one. They enjoy 'Salokya Mukti' while living an ordinary life in this world—because

when they begin to see me in all the creatures who surround them, this world becomes a de-facto heaven, where I live, for them.

They enjoy the benefits of ‘Sarupya Mukti’ because this realisation that I live everywhere in the form of the ubiquitous Atma makes them understand their true form is one that is like me. This is because they realise that their ‘true self’ is not their gross body but the Atma, their pure conscious soul.

They enjoy the benefit of ‘Samipya Mukti’ because they find me living with them at all points of time as their own Atma that lives inside their own body. Besides this, they also see me in close proximity everywhere in physical form as the entire visible world stretching before their sight. So they are never alone; they are in close proximity with me; they always feel close to me.] (23).

[Note—Verse nos. 22-23 can be combined to read as follows also—“This is also called ‘Salokya-Sarupya Mukti’, because in this form of Mukti, the person not only obtains my divine and holy abode but also assumes a divine and holy form that resembles my form. In other words, such a person becomes as holy and reverend as me.]

The wise ones who follow the ethical path of morality and righteousness as well as who constantly remember me and contemplate upon my divine form as being the supreme, transcendental, all-pervading Atma that is the pure conscious soul residing uniformly in all the creatures of this creation—they achieve closeness with me, they reside with me. This type of Mukti is called ‘Salokya-Sarupya-Samipya’ (i.e. a state where the creature gets the good fortune of residing in my abode, assumes a divine form which is similar to that of mine, and gets an opportunity to stay in my vicinity or very close to me) (22-23).”]

मुरूपदिष्टमार्गेण ध्यायन्मद्गुणमव्ययम् । मत्सायुज्यं द्विजः सम्यग्भजेद्भ्रमरकीटवत् ॥२४॥

gurūpadiṣṭamārgena dhyāyanmadguṇamavyayam /

matsāyujyam dvijaḥ samyagbhajedbhramarakīṭavat // 24 //

जब गुरु के द्वारा दिये गये मार्ग से मेरे निर्विकार, अव्ययरूप का ध्यान करता है तब वह भ्रमर कीट के समान मेरे सायुज्य को प्राप्त करता है। (२४)

When the wise one follows the path shown by his erudite, self-realised and enlightened moral preceptor and teacher (called his Guru) and contemplates upon my form which is faultless, beyond reproach, attributeless, eternal, infinite, imperishable and powerful, he becomes one with me, inseparable from me, and obtains the supreme state called ‘Sayujya Mukti’¹ like the insect that becomes similar to the black-bee which hovers over it constantly, mentally converting or transforming the insect form its earlier form as an insect to assume a new identity which is an image of the black-bee².

[When the black-bee catches hold of an insect, it hovers over it buzzing constantly. This has a profound effect on mind and the sub-conscious of the insect so much so that it gradually forgets that it is an ‘insect’ and instead begins to behave like the ‘black-bee’. Likewise, by constant meditation and contemplation on the divine form of Lord Ram and silently repeating the Lord’s holy name, the spiritual aspirant undergoes a

drastic change at the subtle level of the mind and the sub-conscious. Since a person's external behaviour and his thoughts are controlled by this subtle instrument, his overall personality undergoes a change. From seeing the world in its gross physical form, he begins to see it from a different perspective; he sees Lord Ram everywhere and hears the Lord's divine name, i.e. the Mantra, as resonating in every direction. He, in short, is transformed from an ordinary man into a divine being who is no different from Lord Ram. The grand virtues of holiness, divinity, piety and mysticism begin to effuse from him naturally like fragrance from a flower or light from the sun.] (24).

[Note—*Sayujya Mukti* means to become one with the deity worshipped. In other words, it means to merge oneself with the Lord God.

Sayujya Mukti—References: Atharva Veda's Tripadvibhut Upanishad of the Atharva Veda, Canto 5, paragraph nos. 3-17; Canto 6, paragraph no. 22; Canto 8, paragraph nos. 6-7, 17, 19, 22. While discussing this specialised form of Mukti, this Upanishad also describes the eclectic concept of Mukti in a comprehensive form in paragraph nos. 4-13 of Canto 5.

²The instance of the Bhramar (the black-bee) and the Keet (insect) has been used often in the Upanishads to indicate how constant remembrance of a thing transforms a man or any creature for that matter.

The Bhramar catches hold of a Keet and confines it to a crevice. It then constantly buzzes over its captive Keet and a time is reached that the poor insect or worm forgets who it is due to the constant humming by the bee that has a profound psychological effect on the former. It loses its individuality and begins to think that it is also a bee. It becomes a de-facto bee for all practical purposes.

The *Naradparivrajak Upanishad* of the Atharva Veda employs this metaphor to show how a Sanyasi who remains submerged in the thoughts of his pure conscious Atma and Brahm becomes an embodiment of the auspicious virtues represented by these entities. Refer Canto 3, verse no. 92, and Canto 5, verse nos. 22, 66. A Sanyasi who constantly thinks of the supreme Brahm and remains mentally absorbed in this eclectic thought undergoes a personality change. This is accordance with the wisdom that a man becomes what he thinks and what company he keeps. As time passes, the ascetic forgets about everything else except the thoughts of Brahm. Since Brahm is the divine entity that is blissful and eternal, the ascetic too transforms into a living example of divinity that is blissful and eternal. Being freed from all worldly fetters that ordinarily tie down a man in strong shackles, he is deemed to be freed from all worldly bondages.

Now, let us see one sample verse to understand the import of the metaphor of the black-bee and the insect as explained in this Upanishad—

“Canto 3, verse no. 92 = Having been soaked in the eclectic and sublime thoughts of Brahm which is the only blissful, supreme and transcendental divine entity in creation, when he has witnessed the subtle presence of this Brahm in his inner self and has realised the truth of the axiomatic maxim ‘I am Brahm’, he becomes firmly established in this eclectic Truth (i.e. he is convinced about the truth of Brahm, and his Atma being this Brahm personified). Like the insect that is always thinking about the large black bee because of the latter's constant humming over the former, a realised spiritual aspirant should always think of Brahm revealed in the cosmic sound called OM that resonates through his being.

The black-bee captures an insect or a worm and constantly hums over it for long time. The resonating hum emanating from the buzzing bee overhead so much overwhelms the poor captive insect or worm that the latter forgets about its own nature and turns mentally into a black bee! The poor creature begins to think of nothing else but the buzz of the bee. It is mentally metamorphosed into a bee, and loses its own

individuality as an insect or a worm. Likewise, when the spiritual aspirant constantly thinks of Brahm, when he constantly meditates upon Brahm using the Mantra OM as a medium for such meditation, a method prescribed in all the Upanishads dealing with Yoga, a deep resonance is heard in his mind, and this is the cosmic sound of OM that begins to reverberate in his nerves and veins so much so that his entire inner-self is submerged in the resonance created by the sound of OM. This OM is a sound manifestation of the cosmic Consciousness, and so when the meditating person begins to hear this cosmic sound of OM in his nerves and veins, he is said to experience the titillation and ecstasy that comes with witnessing the cosmic Consciousness flowing inside his own body through his nerves and veins. This gives him the experience that comes with Brahm-realisation because the cosmic Consciousness represented by the vibrations created by the sound of OM is another name of Brahm.]

सैव सायुज्यमुक्तिः स्याद्ब्रह्मानन्दकरी शिवा । चतुर्विधा तु या मुक्तिर्मदुपासनया भवेत् ॥२५॥

saiva sāyujyamuktiḥ syādbrahmānandakarī śivā /
caturvidhā tu yā muktirmadupāsanayā bhavet // 25 //

वही कल्याणमयी, ब्रह्मानन्द को देने वाली सायुज्य मुक्ति है जो भगवान् शंकर ने पाई । मेरी उपासना से जो उपरोक्त चार प्रकार की मुक्तियाँ होती हैं—सायुज्य, सारूप्य, सालोक्य एवं कैवल्य । (२५)

With this form of Saujya Mukti, he obtains bliss, happiness and peace that come with Brahm realisation as obtained by Lord Shiva (or as exemplified or taught by Lord Shiva). That stature is the one that bestows auspiciousness as well as supreme bliss and contentedness to the living being.

Therefore, there are four types of Muktis obtained by worshipping me—viz, Sayujya, Sarupya, Salokya and Kaivalya (25).

इयं कैवल्यमुक्तिस्तु केनोपायेन सिध्यति । माण्डूक्यमेकमेवालं मुमुक्षूणां विमुक्तये ॥२६॥

iyam kaivalyamuktistu kenopāyena sidhyati /
māṇḍūkyaamekamevālaṁ mumukṣūṇāṁ vimuktaye // 26 //

उनमें से कैवल्य मुक्ति किस प्रकार सिद्ध हो वो तुम्हें बताता हूँ सो सुनो। अकेली माण्डूक्योपनिषद् ही मुमुक्षुजनों को मुक्ति प्रदान करने में समर्थ है। (२६)

Now listen to the means which gives the ‘Kaivalya Mukti’ to the creature. Merely Mandukyopanishad is potent enough to provide Mukti to the sincere seeker/aspirant (26).

तथाप्यसिद्धं चेज्ज्ञानं दशोपनिषदं पठ । ज्ञानं लब्ध्वाचिरादेव मामकं धाम यास्यसि ॥२७॥

tathāpyasiddham cejjñānaṃ daśopaniṣadaṃ paṭha /
jñānaṃ labdhvā'cirādeva māmakaṃ dhāma yāsyasi // 27 //

यदि उससे भी ज्ञान प्राप्त करने में परिपक्वता न आये तो दश उपनिषदों का पाठ करना चाहिए। उसे ज्ञान प्राप्त करके शीघ्र ही मुझ अद्वैत को तेज के रूप में प्राप्त करोगे। (२७)

If one is not able to obtain sufficient ripeness or maturity of spiritual knowledge about the nature of the pure-self, the Atma, Brahm as well as about the absolute Reality and irrefutable Truth of creation and the creature itself, then one should study ten other Upanishads. By doing so, he will soon acquire truthful knowledge about the absolute, universal, irrefutable, eternal reality and essence of existence which enables the seeker to accept me in my glorious, divine, splendorous and radiantly illuminated form which is non-dual in nature.

[That is, the seeker will realise that his pure-self, the Atma, is the same as me, and this realisation of non-duality and non-distinction between his pure-self and the supreme Brahm that is me, will fill his inner-self with the dazzling light of enlightenment which is synonymous with supreme bliss and God-realisation.] (27).

तथापि दृढता नो चेद्विज्ञानस्याञ्जनासुत । द्वात्रिंशाख्योपनिषदं समभ्यस्य निवर्तय ॥२८॥

tathāpi dr̥ḍhata no cedvijñānasyañjanāsuta /
dvātriṃśākhyaopaniṣadaṃ samabhyasya nivartaya // 28 //

हे अंजनी कुमार! यदि उसे भी ज्ञान की दृढ़ता न हो तो ३२ उपनिषदों का सम्यक् रूप से अभ्यास करके संसार से निवृत्त हो जाओगे (२८)।

Oh the son of Anjani (i.e. Hanuman)! If your 'Gyan' (i.e. truthful knowledge of the absolute, eternal, universal, incontrovertible and irrefutable Reality and Truth) still does not become firmly rooted or established (or if you still do not have full contentedness and bliss, you still strive for more knowledge and still have doubts and queries left), then you should study, contemplate upon and practice the tenets/teachings of the other thirty two principal Upanishads comprehensively and systematically. By doing so, you will be freed from this mundane, deluding and entrapping world (28).

[Note—That is, he burns all his egos and other faults associated with delusions and ignorance associated with this world, realises the true nature of his pure-self, becomes enlightened, and consequentially, he becomes one with the supreme Brahm. Even as a bumble bee remains oblivious of the surrounding world when it remains engrossed in drinking nectar from the flower, such a self-realised person remains totally absorbed in bliss and peace obtained by Brahm realisation which comes with truthful 'self'

realisation. These two states are synonymous with each other. So though he has a physical body like the bee, he has virtually lost his independent worldly identity and remains ever engrossed in drinking the ambrosia of bliss and happiness that comes with enlightenment and self-realisation. Further, as the bee has its mind and heart perpetually riveted to the nectar of the flower, this person also remains perpetually rooted to Brahm and its accompanying sublime and ethereal experiences.]

विदेहमुक्ताविच्छा चेदष्टोत्तरशतं पठ । तासां क्रमं सशान्तिं च शृणु वक्ष्यामि तत्त्वतः ॥२९॥
 ईशकेनकठप्रश्नमुण्डमाण्डूक्यतित्तिरिः । ऐतरेयं च छान्दोग्यं बृहदारण्यकं तथा ॥३०॥
 ब्रह्मकैवल्यजाबालश्चेताश्चो हंस आरुणिः । गर्भो नारायणो हंसो बिन्दुर्नादशिरः शिखा ॥३१॥
 मैत्रायणी कौषीतकी बृहज्जाबालतापनी । कालाग्निरुद्रमैत्रेयी सुबालक्षुरिमन्त्रिका ॥३२॥
 सर्वसारं निरालम्बं रहस्यं वज्रसूचिकम् । तेजोनादध्यानविद्यायोगतत्त्वात्मबोधकम् ॥३३॥
 परिव्राट् त्रिशिखी सीता चूडा निर्वाणमण्डलम् । दक्षिणा शरभं स्कन्दं महानारायणाह्वयम् ॥३४॥
 रहस्यं रामतपनं वासुदेवं च मुद्गलम् । शाण्डिल्यं पैङ्गलं भिक्षुमहच्छारीरकं शिखा ॥३५॥
 तुरीयातीतसंन्यासपरिव्राजाक्षमालिका । अव्यक्तैकाक्षरं पूर्णा सूर्याक्ष्यध्यात्मकुण्डिका ॥३६॥
 सावित्र्यात्मा पाशुपतं परं ब्रह्मावधूतकम् । त्रिपुरातपनं देवीत्रिपुरा कठभावना ।
 हृदयं कुण्डली भस्म रुद्राक्षगणदर्शनम् ॥३७॥
 तारसारमहावाक्यपञ्चब्रह्माग्निहोत्रकम् । गोपालतपनं कृष्णं याज्ञवल्क्यं वराहकम् ॥३८॥
 शाट्यायनी ह्यग्रीवं दत्तात्रेयं च गारुडम् । कलिजाबालिसौभाग्यरहस्यत्रयमुक्तिका ॥३९॥

videhamuktāvicchā cedaṣṭottaraśataṃ paṭha /
 tāsāṃ kramaṃ saśāntiṃ ca śṛṇu vakṣyāmi tattvataḥ // 29 //
 īśakenakaṭhapraśnamuṇḍamaṇḍūkyatittirih /
 aitareyaṃ ca chāndogyaṃ bṛhadāraṇyakaṃ tathā // 30 //
 brahmakaivalyaajābālaśvetāśvo haṃsa āruṇih /
 garbho nārāyaṇo haṃso bindurnādaśiraḥśikhā // 31 //
 maitrāyaṇī kauṣītakī bṛhajjābālatāpanī /
 kālāgnirudramaitreyī subālakṣurimantrikā // 32 //
 sarvasāraṃ nirālambaṃ rahasyaṃ vajrasūcikam /
 tejonādadhyānavidyāyogatattvātma-bodhakam // 33 //
 parivrāṭ trīśikhī sītā cūḍā nirvāṇamaṇḍalam /
 dakṣiṇā śarabhaṃ skandaṃ mahānārāyaṇāhvayam // 34 //
 rahasyaṃ rāmatapanaṃ vāsudevaṃ ca mudgalam /
 śāṇḍilyaṃ paiṅgalaṃ bhikṣumahacchārīrakaṃ śikhā // 35 //
 turīyātīta-saṃnyāsaparivrājākṣamālikā /
 avyaktaikākṣaraṃ pūrṇā sūryākṣyadhyātmakuṇḍikā // 36 //

sāvitryātmā pāśupataṃ paraṃ brahmāvadhūtakam /
tripurāta-panaṃ devītripurā kaṭhabhāvanā /
hr̥dayaṃ kuṇḍalī bhasmaṃ rudrākṣa-gaṇadarśanam // 37 //
tārasāramahāvākyaapañcabrahmāgnihotrakam /
gopāla-tapanam̐ kṛṣṇam̐ yājñavalkyaṃ varāhakam // 38 //
śāṭyāyani hayagrīvaṃ dattātreyam̐ ca gāruḍam /
kalijābālisaubhāgyarahasyaṛcamuktikā // 39 //

यदि विदेहमुक्त हो शरीर छोड़कर मुक्त होना चाहते हो तो १०८ उपनिषदों का पाठ करना चाहिए। उन उपनिषदों के नाम, क्रम और शान्ति पाठ मैं तुमसे यथार्थतः कहता हूँ, सुनो। (१) ईशा, (२) केन, (३) कठ, (४) प्रश्न, (५) मुण्डक, (६) माण्डूक्य, (७) तैत्तिरीय, (८) ऐतरेय, (९) छान्दोग्य, (१०) बृहदारण्यक, (११) ब्रह्म, (१२) कैवल्य, (१३) जाबाल, (१४) श्वेताश्वतर, (१५) हंस, (१६) आरूणिक, (१७) गर्भ, (१८) नारायण, (१९) परमहंस, (२०) अमृतबिन्दु, (२१) अमृतनाद, (२२) अथर्वशिरष्, (२३) अथर्वशिखा, (२४) मैत्रायणी, (२५) कौषीतकीब्राह्मण, (२६) बृहज्जाबाल, (२७) नृसिंहतापनीय, (२८) कालाग्निरूद्र, (२९) मैत्रेयी, (३०) सुबाल, (३१) क्षुरिका, (३२) मन्त्रिका, (३३) सर्वसार, (३४) निरालम्ब, (३५) शुक्रहस्य, (३६) वज्रसूचिका, (३७) तेजोबिन्दु, (३८) नादबिन्दु, (३९) ध्यानबिन्दु, (४०) ब्रह्मविद्या, (४१) योगतत्त्व, (४२) आत्मप्रबोध, (४३) नारदपरिव्राजक, (४४) त्रिशिखिब्राह्मण, (४५) सीता, (४६) योगचूड़ामणि, (४७) निर्वाण, (४८) मण्डलब्राह्मण, (४९) दक्षिणामूर्ति, (५०) शरभ, (५१) स्कन्द, (५२) त्रिपाद्विभूतिमहानारायण, (५३) अद्वयतारक, (५४) रामरहस्य, (५५) रामतापिनी, (५६) वासुदेव, (५७) मुद्रल, (५८) शाण्डिल्य, (५९) पैङ्गल, (६०) भिक्षुक, (६१) महत्, (६२) शारीरक, (६३) योगशिखा, (६४) तुरीयातीत, (६५) सन्यास, (६६) परमहंसपरिव्राजक, (६७) अक्षमाला, (६८) अव्यक्त, (६९) एकाक्षर, (७०) अन्नपूर्णा, (७१) सूर्य, (७२) अक्षि, (७३) अध्यात्म, (७४) कुण्डिका, (७५) सावित्री, (७६) आत्मा, (७७) पाशुपत, (७८) परब्रह्म, (७९) अवधूत, (८०) त्रिपुरातापिनी, (८१) देवी, (८२) त्रिपुरा, (८३) कठरूद्र, (८४) भावना, (८५) रूद्रहृदय, (८६) योगकुण्डली, (८७) भस्मजाबाल (८८) रुद्राक्षजाबाल, (८९) गणपति, (९०) जाबालदर्शन, (९१) तारसार, (९२) महावाक्य, (९३) पञ्चब्रह्म, (९४) प्राणाग्निहोत्र, (९५) गोपालतापिनीय, (९६) कृष्ण, (९७) याज्ञवल्क्य, (९८) वराह, (९९) शाट्यायनीय, (१००) हयग्रीव, (१०१) दत्तात्रेय, (१०२) गरुड़, (१०३) कलिसंतरण, (१०४) जाबालि, (१०५) सौभाग्यलक्ष्मी, (१०६) सरस्वतीरहस्य, (१०७) बह्वच और (१०८) मुक्तिकोपनिषद् (२९—३९)।

If you desire salvation after leaving your mortal body which has already become extinct because of your dispassion and detachment towards this world, then you should make a comprehensive and integrated study of all the one hundred and one Upanishads.

Now I shall tell you the name, the order or sequence, and the respective ‘Shanti Paths’ of all those Upanishads. Listen carefully :- (1) Īśa, (2) kena, (3) kaṭha, (4) praśna, (5) muṇḍak, (6) māṇḍūkya, (7) taittirīḥ, (8) aitareya, (9) chāndogya, (10) br̥hadāraṇyaka, (11) brahma, (12) kaivalya, (13) jābāla, (14) śvetāśvatar, (15) haṃsa, (16) āruṇik, (17)

garbha, (18) nārāyaṇa, (19) paramahaṃsa, (20) amritbindu, (21) amritnād, (22) atharvaśirasa, (23) atharvaśikhā, (24) maitrāyaṇī, (25) kauṣītakī-brāhman, (26) brhājābāla, (27) nṛsingha-tāpanī, (28) kālāgnirudra, (29) maitreyī, (30) subāla, (31) kṣurikā, (32) mantrikā, (33) sarvasāra, (34) nirālamba, (35) śuka-rahasya, (36) vajrasūcikā, (37) tejō-bindu, (38) nāda-bindu, (39) dhyāna-bindu, (40) brahmavidyā, (41) yogatattva, (42) ātma-prabodha, (43) nārada-parivrājak, (44) trīśikhī-brāhman, (45) sītā, (46) yoga-cūḍāmaṇi, (47) nirvāṇa, (48) maṇḍala-brāhman, (49) dakṣiṇāmūrti, (50) śarabha, (51) skanda, (52) tripādvibhūta-mahānārāyaṇa, (53) advayatāarak, (54) rāma-rahasyaṃ, (55) rāma-tāpanīya, (56) vāsudeva, (57) mudgala, (58) śāṇḍilya, (59) paiṅgala, (60) bhikṣuka, (61) mahat, (62) śārīraka, (63) yōga-śikhā, (64) turīyātīta, (65) saṃnyāsa, (66) paramahaṃsa-parivrājka, (67) akṣamālikā, (68) avyakta, (69) ikākṣara, (70) anna-pūrṇā, (71) sūrya, (72) akṣya, (73) adhyātma, (74) kuṇḍikā, (75) sāvitṛī, (76) ātmā, (77) pāśupata, (78) para-brahma, (79) avadhūta, (80) tripurā-tāpanī, (81) devī, (82) tripurā, (83) kāṭharudra, (84) bhāvanā, (85) rudra-hṛdaya, (86) yōga-kuṇḍalī, (87) bhasma-jābāl, (88) rudrākṣa-jābāl, (89) gaṇapati, (90) jābāl-darśana, (91) tārasāra, (92) mahāvākya, (93) pañcabrahma, (94) prāṇa-agnihotra, (95) gōpāla-tāpanī, (96) kṛṣṇa, (97) yājñavalkya, (98) varāha, (99) śāṭyāyanī, (100) hayagrīva, (101) dattātreyā, (102) gārūḍa, (103) kalisaṃtaraṇa, (104) jābālī, (105) saubhāgya-lakṣmī, (106) sarasvatī-rahasya, (107) bahṛca, and (108) muktikōpaniṣad (29-39).

एवमष्टोत्तरशतं भावनात्रयनाशनम् । ज्ञानवैराग्यदं पुंसां वासनात्रयनाशनम् ॥४०॥

evamaṣṭottaraśataṃ bhāvanātrayanāśanam /

jñānavairāgyadaṃ puṃsāṃ vāsanātrayanāśanam // 40 //

ये १०८ उपनिषद्‌ मनुष्य के आधिदैविक, आधिभौतिक और आध्यात्मिक तीनों तापों का नाश करती हैं। इनके पाठ और स्वाध्याय से ज्ञान एवं वैराग्य की प्राप्ति होती है; लोकवासना, शास्त्रवासना एवं देहवासनारूपी तीन प्रकार की वासनाओं का नाश होता है। (४०)

All these one hundred eight Upanishads have the potential to destroy and terminate the three types of torments, called 'Traitaṇḍa'¹ from which a man suffers.

By reading them attentively, by contemplating upon them with diligence, and by studying them with concentration, one achieves 'Gyan' (i.e. truthful knowledge of the absolute, universal, irrefutable and eternal Reality, leading to enlightenment and realisation), develops 'Vairagya' (i.e. renunciation and detachment towards this mundane, deluding and entrapping world and all its material objects and allurements). Such a wise and erudite person is also able to vanquish all the three types of 'Vasanas'² (40).

[Note—¹The three sufferance or torments that afflict all the creatures of this creation are the following—(a) *Adhibhautik*—sufferences that pertain to his body, such as disease, old age etc., and problems arising from other terrestrial creatures, such as thieves, enemies

and kings; (b) *Adhidaivik*--sufferance that pertain to Gods and malignant stars; and (c) *Adhyatmik*--hurdles that come in the creature's spiritual well-being.

²*Vasanas* are the numerous attractions, desires, yearnings, infatuations and other natural inclinations of the creature that tie him to this world. These Vasanas are of three types—viz. (a) 'Lok Vasana'—this is the desire and greed for wealth, fame, sensual objects, territorial gains, powers, majesty etc.; it also refers to the 'Vasanas' pertaining to the body vis-à-vis one's son, property and wealth which a person has acquired and enjoys, and the world around him—his relatives, his fame, his contacts, his friends, his obligation, contracts and responsibility; it also means to appease those who are related to him with this body. The Vasanas relating to the world are the various attractions and allurements that his apparently enchanting and captivating world presents to a person. It also refers to the various and endless responsibilities and obligations, real and imaginary, that a person has, or imagines he has towards this world. (b) 'Shastra Vasana'—this is the desire and yearnings related to scriptures and literature, such as a desire to become expert in them and be recognised as such, to studying them more and more, acquiring scholarship, expertise and accompanying fame, good name and money through them, become much sought after and acquire a wide followership based on this expertise and oratory etc. But this is a futile exercise because the scriptures are vast and like a fathomless ocean, and trying to realise the Supreme Truth by delving into the depths of the scriptures is like extracting pearl by churning the ocean. Though it is theoretically possible, but practically it is impossible and too far fetched. Such people rely too much on the letter of the scriptures and do not understand or follow their spirit, engrossing themselves in endless doubts and debates which in turn lead to confusions and contradictions. It is rare to find an enlightened soul amongst worldly scholars and orators, for their erudition is limited to gaining fame and name and nothing more. (c) 'Deha Vasana'—this is the insatiable desire and passion related to the gratification of the sense organs, such as becoming licentious, engrossing oneself in enjoyment of worldly sensual objects, and all other types of indulgences and gratifications.

The concept of Vasanas has been elaborately explained by Lord Ram to Hanuman in canto 2.]

पूर्वोत्तरेषु विहिततत्तच्छान्तिपुरःसरम् । वेदविद्याव्रतस्नातदेशिकस्य मुखात्स्वयम् ॥४१॥
गृहीत्वाऽष्टोत्तरशतं ये पठन्ति द्विजोत्तमाः । प्रारब्धक्षयपर्यन्तं जीवन्मुक्ता भवन्ति ते ॥४२॥

pūrvottareṣu vihitatattacchāntipuraḥsaram /
vedavidyāvratasnātadeśikasya mukhātsvayam // 41 //
gṛhītvā'ṣṭottaraśataṃ ye paṭhanti dvijottamāḥ /
prārabdha-kṣayaparyantaṃ jīvanmuktā bhavanti te // 42 //

पूर्व और पश्चात् प्रत्येक उपनिषद् में शान्ति पाठ का पाठ करते हुए जो वेद—विद्याओं में विशारद, व्रतपरायण, स्नान किये हुए और स्वयं आत्मतत्त्व के दृष्टा, ऐसे गुरु से जो उपनिषदों का अर्थ ग्रहण करते हैं या श्रवण करते हैं वे द्विजश्रेष्ठ जब तक प्रारब्ध कर्मों का नाश नहीं हो जाता तब तक जीते हुए भी जीवनमुक्त बने रहते हैं। (४१—४२)

How to read/study the Upanishads:- To begin with, the wise seeker/aspirant should purify/cleanse himself with a bath and become self-restrained. He should hear the Upanishads from a self-realised teacher who is well-steeped in the knowledge of the Vedas, has already cleansed himself with a purification bath, and is also self-restrained as well as enlightened. The ‘Shantipath’ (or the Mantras invoking the supreme Brahm in general, and praying to the almighty and supreme Lord to bestow peace, wisdom, protection and success to the seeker/aspirant) should be recited in the beginning as well as at the end of each Upanishad.

Such a seeker/aspirant—who follows these principles while studying the Upanishads, tries to understand their real meaning, delves deep into their spirit and essence, and hears them being explained by a wise teacher as defined above (to eliminate his doubts, overcome his confusions and seek clarifications)—continues to live in this world with detachment and renunciation till the time all the accumulated results of his past deeds done in some previous life as well as the results of the deeds done during his present life are completely exhausted. In other words, such a man continues to live a life that is deemed to be equivalent to being liberated and delivered. Such a mentally free man is called ‘Jivan Mukta’¹ or a person who is ‘freed from the fetters that shackle a creature to this mundane and entrapping world as well as to its body’. (41-42).

[Note—¹The concept of *Mukti* has been elaborately explained by the Lord in canto 2 of this Upanishad. Basically Mukti is classified into two principle types—(a) Jivan Mukti, and (b) Videha Mukti.

The word Jivan means ‘life’ and Mukti means ‘freedom and liberation’. A person who has the grand, noble, righteous and virtuous characteristics as well as is enlightened and self-realised about the ultimate truth of this creation becomes totally detached from this artificial, mundane and illusionary world even while he physically lives in it, has a body, and goes about his routine duties and chores and does his assigned jobs in this world. But with erudition and truthful knowledge he has realised the futility of this world, and therefore he remains completely dispassionate and detached from it just like a dew drop lying on the petal of a lotus flower. He does not get the least agitated or affected or passionate by any set of circumstances, whether adverse or favourable. He remains aloof and unruffled. That is being equivalent to becoming free from all the mental, emotional and physical uneasiness created by the turmoil of this world. It is deemed that such a person has obtained virtual deliverance from the shackles of this entrapping world, a condition called ‘being emancipated and delivered while still alive’; this phrase explains what constitutes Jivan Mukti.

The *Jivan Mukti* state refers to freedom from being mentally engrossed in this delusory and artificial world and becoming free from the shackles that tie a person to the cycle of transmigration in this world while he still physically lives in it and carries out his assigned and designated duties and works with dispassion and detachment. This enables the creature to be free from any mental bondage that tie it to the ensnaring world; it is tantamount to be liberated from the shackles of this world while still living in the world with a body and going about one’s daily chores in a routine manner. After all, the very existence of the world is due to the mind; if the mind does not think that the world has any relevance, then it loses all pertinence and relevance for the creature.]

ततः कालवशादेव प्रारब्धे तु क्षयं गते । वैदेहीं मामकीं मुक्तिं यान्ति नास्त्यत्र संशयः ॥४३॥

tataḥ kālavaśādeva prārabdhe tu kṣayaṃ gate /
vaidehīm māmakīm muktiṃ yānti nāstyatra saṃśayaḥ // 43 //

इसके पश्चात् कालक्रम से जब उनके प्रारब्ध का नाश हो जाता है तब वे मेरी विदेहमुक्ति को प्राप्त करते हैं। (४३)

Meanwhile, when all of the effects of their past deeds wear off in due course of time during which they would have lived an exemplary life of renunciation and detachment, studying the Upanishads and implementing their tenets in their lives thereby setting a precedent for others to emulate, they shed their mortal coil (i.e. they leave their body) and achieve that supreme stature called 'Videha Mukti'¹, i.e. freedom from the bondage of the physical gross body and its accompanying horrors and limitations; they find deliverance from the gross body and the gross world, and become subtle and sublime like their true identity known as their Atma (43).

[Note—¹The word *Videha* means one without a physical body. This state is obtained obviously when a person dies, for then his Atma or soul escapes from his body as Pran, the vital wind responsible for keeping the body alive and active. The Pran leaves the body in the form of 'breath'; and therefore, it is also treated as being synonymous with breath. Now, breath is 'air' with all its characteristic virtues and qualities. It is present everywhere, but it is neither visible nor felt unless it blows as a soft breeze when it is felt by its touch on the skin. So, in this case, the soul of a person who has become Videha Mukti is compared to this all-pervading but invisible wind or air which is the mainstay of life in the form of breath or 'Pran'. Consequentially, when a person dies, the breath easily moves out of the body without any trouble. Air as breath or Pran is not a dead entity but very much alive and active like the Atma or soul of the creature. When a person is freed from his body upon death, his Atma is liberated from the boundaries that are imposed upon it by the body. The Atma sets itself free and merges with the vast cosmos which is present outside the body even as the 'Pran' or breath present inside the body is liberated from it when it is exhaled and merges with the air present outside the body. This is tantamount to having liberation without the encumbrance imposed by the body on the Atma of the creature.

Since the true identity of the creature is not his body but the Atma, in the case of Videha Mukti, this Atma or soul exits from the trapping of the body much like the breath going out from inside the body and finding liberation in the outside air. Even as the air does not perish after it leaves the body, the Atma which is the true identity of the creature also does not perish once it leaves the body and is set free.

The word Videha, as we have seen above, means without a body, and the word Mukti means liberation and freedom, emancipation and salvation. So loosely, the phrase *Videha Mukti* means 'freedom from the encumbrance and limitations of the body'. This Videha Mukti, generally speaking, is possible when the individual Atma, which is the truthful identity of the creature, leaves the body to merge with the cosmic Atma present outside the body of the individual creature. The example of the breath leaving the body is the best way to explain the concept. While the breath is inside the body, it represents the Atma of the individual because it is surrounded by the physical, gross body, but as soon as it is exhaled it becomes synonymous with being provided with Videha Mukti because it finds freedom from the encumbrances and limitations of the body and merges with the wind present in the vast space outside the body. So if a wise creature becomes totally unaware

of his body so much so that he does not even feel the pain of a pin pricking it, when he is totally oblivious of the fact that the body even exists, then in that state of existence he is equivalent to having actually lost the body altogether—that is, the creature has obtained Videha Mukti. This state is usually achieved during meditation by Yogis when they enter ‘Samadhi’ which is a trance-like state of consciousness.

A truly liberated soul is one who has understood the import of these two types of Muktis and creates a synergy between the two. Such a person not only becomes ‘Jivan Mukti’, or freed from the burdens cast by this mundane world, but also attains ‘Videha Mukti’, or is freed from the encumbrances and limitations caused by the body at the same time. These two types of liberation and deliverance go hand in hand; they complement each other. The best example of a person having both these forms of Muktis simultaneously is the legendary king Janak (father of Sita and father-in-law of Lord Ram) because although he was a king taking care of the mundane work of the kingdom, internally he was completely detached from the world and is considered the most enlightened and wise king that ever existed. That is why he is also called ‘Videha’.

The concept of Jivan Mukti and Videha Mukti has been elaborately explained in Maho-panishad, canto 2, verse no.36-73 in the form of a spiritual dialogue between sage Shukkeo and the wise king Janak, and canto 5 verse nos. 23-41 which narrate the conversation between sage Ribhu and his enlightened disciple Nidagh. This great Upanishad is of the Sam Veda tradition.]

सर्वोपनिषदां मध्ये सारमष्टोत्तरं शतम् । सकृच्छ्रवणमात्रेण सर्वाघौघनिकृन्तनम् ॥४४॥

sarvopaniṣadāṃ madhye sāramaṣṭottaraṃ śatam /
sakraṁcchravaṇamātreṇa sarvāghaughanikṛntanam // 44 //

समस्त उपनिषदों के भी १०८ उपरोक्त उपनिषद् ही सारस्वरूप हैं। इनका एक बार भी श्रवण करने से सारे पापों के समूह नष्ट हो जाते हैं (४४)।

Out of all the Upanishads available, these aforementioned one hundred eight Upanishads are like the essence or nectar of all of them taken together. By listening to them attentively even once, all the hoarded or accumulated sins and their denigrating effects are eliminated (44).

मयोपदिष्टं शिष्याय तुभ्यं पवननन्दन । इदं शास्त्रं मयादिष्टं गुह्यमष्टोत्तरं शतम् ॥४५॥

mayopadiṣṭaṃ śiṣyāya tubhyaṃ pavananandana /
idaṃ śāstraṃ mayādiṣṭaṃ guhyamaṣṭottaraṃ śatam // 45 //

हे पवन कुमार! तुम मेरे शिष्य हो, इसलिए मैंने तुम्हारे लिए इन शास्त्रों का वर्णन किया। मेरे द्वारा वर्णित ये उपनिषद् रूप शास्त्र अत्यन्त गोपनीय हैं। (४५)

Oh the son of the Wind God (Hanuman)! You are my ardent and sincere disciple; hence I have described them for your benefit. The scriptures known as Upanishads mentioned by me are very secret (i.e. they are not easily accessible or comprehended by all) (45).

ज्ञानतोऽज्ञानतो वापि पठतां बन्धमोचकम् । राज्यं देयं धनं देयं याचतः कामपूरणम् ॥४६॥
 इदमष्टोत्तरशतं न देयं यस्य कस्यचित् । नास्तिकाय कृतघ्नाय दुराचाररताय वै ॥४७॥
 मद्भक्तिविमुखायापि शास्त्रगतेषु मुह्यते । गुरुभक्तिविहीनाय दातव्यं न कदाचन ॥४८॥

jñānato'jñānato vāpi paṭhatām bandhamocakam /
 rājyaṃ deyaṃ dhanam deyaṃ yācataḥ kāmapūraṇam // 46 //
 idamaṣṭottaraśataṃ na deyaṃ yasya kasyacit /
 nāstikāya kṛtaghnāya durācāratāya vai // 47 //
 madbhaktivimukhāyāpi śāstragarteṣu muhyate /
 gurubhaktivihīnāya dātavyaṃ na kadācana // 48 //

ज्ञान से, अज्ञान से अथवा प्रसंगवश भी इनका पाठ करने से मनुष्य संसार रूपी बन्धन से मुक्त हो जाता है। जो तुमसे राज्य अथवा धन मांगे उसे उसकी इच्छा की पूर्ति के लिए राज्य अथवा धन दे सकते हो परन्तु इन १०८ उपनिषदों को हर किसी को देना ठीक नहीं है। निश्चयपूर्वक जो नास्तिक हैं, कृतघ्न हैं, दुराचारी हैं, मेरी भक्ति से विमुख हैं तथा शास्त्ररूपी गढ़ों में गिरकर सिर्फ शास्त्र चर्चा में ही लगे हुए हैं (यानि कि शास्त्रों के ज्ञान को अपने जीवन में नहीं उतारा), उन्हें तो तुम कभी नहीं देना। (४६-४८)

These scriptures (Upanishads) are very effective in providing emancipation and salvation to the creature's soul so much so that whether they are read with eagerness and willingness, with concentration and intelligence, and with a sincere desire to acquire sublime and truthful knowledge and enlightenment, or they are read without paying much attention to them and not even comprehending what is being subtly said in these scriptures, or are read merely as a context or reference material—notwithstanding how these scriptures are read or heard, they can still bestow liberation from the shackles of this world and provide deliverance to the soul of the seeker.

You can give wealth or kingdom to anyone who wants them, but it is not proper to give (i.e. teach or make available) the Upanishads to all and sundry who are not worthy or eligible to receive them.

Who should not get it :- Verily, those who are non-believers and heretics, who are ungrateful and unthankful, who lack faith, belief and conviction, who are sinful, pervert and engrossed in misconduct and misdemeanours of all kinds, who do not have any devotion and faith in me and my words (i.e. those who are not interested in spiritualism, devotion, worship, self-realisation, deliverance from this world, emancipation and salvation of their soul, seeking enlightenment etc.), or those who have fallen in the pit of scriptural knowledge which is actually a sort of a trap for them (i.e. they just go by the

letter of the scriptures without understanding their spirit, essence, meaning and aim; they do not put the tenets of the scriptures into practice in their lives and instead indulge in endless debates, oratory showmanship and exhibition of their literary scholarship)— such persons should never be given (i.e. taught, initiated into) the knowledge of the Upanishads (46-48).

सेवापराय शिष्याय हितपुत्राय मारुते । मद्भक्ताय सुशीलाय कुलीनाय सुमेधसे ॥४९॥
सम्यक् परीक्ष्य दातव्यमेवमष्टोत्तरं शतम् । यः पठेच्छृणुयाद्वापि स मामेति न संशयः ॥५०॥

sevāparāya śiṣyāya hitaputrāya mārute /
madbhaktāya suśīlāya kulīnāya sumedhase // 49 //
samyak parīkṣya dātavyamevamaṣṭottaraṃ śatam /
yaḥ paṭhecchr̥ṇuyādvāpi sa māmēti na saṃśayaḥ // 50 //

हे मारुति! सेवापरायण शिष्य को, आज्ञाकारी पुत्र को अथवा जो कोई भी मेरा भक्त हो, अच्छे कुल में जन्म हो, सुशील और सुबुद्धि सम्पन्न हो, उसे भलीभाँति परीक्षा करके यह १०८ उपनिषदों को देना चाहिए। इस प्रकार जो व्यक्ति इन उपनिषदों को पढ़ता या सुनता है वह निश्चित मुझे प्राप्त कर लेता है, इसमें कोई सन्देह नहीं है (४९—५०)।

Who is eligible to be taught the Upanishads; or, who is entitled to get its eclectic knowledge:- These one hundred eight Upanishads should be provided to a devoted and sincere disciple who is eager and diligent in serving his Guru, to an obedient son, to any of my devotees, to those born in a noble clan or a virtuous family, to those who are virtuous, humble and good-charactered, to those who are endowed with proper temperament and aptitude which are compatible with the acquisition of such knowledge, and those who have righteous demeanours and general auspicious temperament, but then only after duly examining them as to their eligibility for receiving these Holy Scriptures.

Such a person who reads or hears these Upanishads is able to attain me. [In other words, such a person is able to achieve the exalted stature when the Atma of that person becomes one with me who am the supreme transcendental Brahm personified. He becomes one like me, finds closeness with me, attains my divine abode and gets the ultimate reward which is emancipation and salvation of his soul when he reads and understands these Upanishads.] There is no doubt about it (49-50).

तदेतदृचाभ्युक्तम् । विद्या ह वै ब्राह्मणमाजगाम गोपाय मा शेवधिष्ठेऽहमस्मि । असूयकायानृजवे
शठाय मा मा ब्रूया वीर्यवती तथा स्याम् । यमेव विद्याश्रुतमप्रमत्तं मेधाविनं ब्रह्मचर्योपपन्नम् ।
तस्मा इमामुपसन्नाय सम्यक् परीक्ष्य दद्याद्वैष्णवीमात्मनिष्ठाम् ॥ इति ॥५१॥

tadetadṛcābhyuktam—vidyā ha vai brāhmaṇamājagāma gopāya mā
 śevadhiṣṭe'hamasmi /
 asūyakāyānrjave śaṭhāya mā mā brūyā vīryavatī tathā syām /
 yameva vidyāśrutamapramattaṃ medhāvinaṃ brahmacaryopa-pannam /
 tasmā imāmupasannāya samyak parīkṣya dadyādvaiṣṇavīmātma-niṣṭhām / iti // 51 //

यही बात ऋचा में भी कही गयी है। कहते हैं वेद विद्या उपनिषद् रूपी ब्राह्मण के पास गयी और बोली— 'मेरी रक्षा करो मैं तुम्हारी निधि हूँ। याद रहे, मुझे निन्दकों, मिथ्याचारी और दुष्ट प्रकृति वालों को मत सुनाना। तभी मैं सामर्थ्ययुक्त और वीर्यवान (अथवा सफल) होऊँगी'। जब ऐसा शिष्य जो शास्त्र अभ्यास में रूचि रखता हो, प्रमाद रहित हो, मेधावी हो और ब्रह्मचर्य से युक्त हो, गुरु के पास आये तब उसकी सम्यक् परीक्षा करके इस आत्म विषय का वैष्णवी विद्या का ज्ञान उसे प्रदान करना चाहिए (५१)।

This fact is also endorsed by the 'Richas' (the hymns of the Vedas). It is said that the body of knowledge of the Vedas once went to a Brahmin called Upanishad and said, 'Protect me, save me. I am your asset. Remember, don't ever narrate me to those who are unduly skeptic and critical, trying to find unnecessary faults with even sublime things, to those who are contemptible liars, imposters and deceitful, and those who are of a sinful, wicked, scheming, evil, pervert, decadent, licentious and treacherous temperament. It is only then that I shall become greatly potent, stupendously powerful and majestic in glory and renown; it is only then that I shall acquire immense strength and capability to become successful in achieving my goal of spreading the light of knowledge, enlightenment and wisdom leading to the emancipation, salvation and bliss to the creature'.

He whom the teacher finds eager, sincere, honest and diligent in study of the scriptures, imbuing their holistic knowledge and practicing their tenets, who has none of the bad habits such as indulgence and indolence, he who is scholarly, and has the aptitude and potential to study the scriptures, and he who observes self-restraint, abstinence, celibacy and continence— only when such a seeker/aspirant approaches a teacher should he be imparted a comprehensive spiritual knowledge about the pure-self which is synonymous with the supreme conscious Atma, which in turn is an image of the supreme Brahm or Parmatma. This holistic knowledge is called 'Vaishnavi Vidya', or the sublime and holistic knowledge that pertains to the Atma as a manifestation of the supreme Brahm. But prior to this, the teacher should subject the disciple to proper test of eligibility and aptitude to determine his worthiness for acquiring the Upanishads'. This is what Sri Ram told Hanuman (51).

अथ हैनं श्रीरामचन्द्रं मारुतिः पप्रच्छ ऋग्वेदादिविभागेन पृथक् शान्तिमनुब्रूहीति ॥५२॥

atha hainaṃ śrīrāmacandraṃ māruṭiḥ papraccha ṛgvedādivibhāgena pṛthak
 śāntimanubrūhīti // 52 //

इसके पश्चात् श्रीरामचन्द्रजी से हनुमान्जी ने पूछा—‘हे भगवन्! ऋग्वेद आदि के अनुसार उपनिषदों का अलग-अलग विभाग करके उनके शान्ति मंत्रों को कृपा करके आप मुझे बतायें (५२)।

Classification of the Upanishads:- After that, Hanuman asked Sri Ram—'Oh Lord! Please classify the Upanishads according to the Vedas they belong to, such as the Rig Veda, and also enlighten me about their respective 'Shanti Paaths'.

[These Shanti Paths are invocational prayers asking the supreme transcendental Lord to bestow peace and bliss upon the person who does the prayer. These essentially seek the Lord's blessings and benediction, and request the Supreme Being to inculcate noble virtues and values in the aspirant who studies the Upanishads so that the real benefit of their study is obtained by him.] (52).

स होवाच श्रीरामः । ऐतरेयकौषीतकीनादबिन्दात्मप्रबोधनिर्वाणमुद्रलाक्षमालिकात्रिपुरा—
सौभाग्यबह्वचानामृन्वेदगतानां दशसंख्याकानामुपनिषदां वाङ्मे मनसीति शान्तिः ॥५३॥

sa hovāca śrīrāmaḥ / aitareyakaūṣītakīnādabindvātmprabodhanir-
vāṇamudgalākṣamālikātripurāsaubhāgyabahvṛcānāmṛnvedagatānām
daśasaṁkhyākānāmupaniṣadām vāṇme manasīti śāntiḥ // 53 //

श्रीराम ने कहा— ‘ऋग्वेद के १० उपनिषद् हैं। उनके नाम निम्न हैं— (१) ऐतरेय, (२) कौषीतकीब्राह्मण, (३) नादबिन्दु, (४) आत्मप्रबोध, (५) निर्वाण, (६) मुद्रल, (७) अक्षमालिका, (८) त्रिपुरा, (९) सौभाग्यलक्ष्मी और (१०) बह्वच। इनका शान्ति मंत्र— ‘वाङ् मे मनसि’ इत्यादि है (५३)।

Lord Sri Ram replied, 'There are ten Upanishads in the Rig Veda, and their 'Shanti Mantra' is 'vāṇme manasī'.

These ten Upanishads are the following— (1) aitareya, (2) kauṣītakī-brāhman, (3) nāda-bindu, (4) ātma-prabodha, (5) nirvāṇa, (6) mudgala, (7) akṣamālikā, (8) tripurā, (9) saubhāgya-lakṣamī, and (10) bahvṛca.

[नोट : ऋग्वेदीय शान्तिपाठ निम्न है/The Shantipaath of the Rig Vedic Upanishads is the following :-

ॐ वाङ् मे मनसि प्रतिष्ठिता मनो मे वाचि प्रतिष्ठितमाविरावीर्म एधि । वेदस्य म
आणीस्थः श्रुतं मे मा प्रहासीः । अनेनाधीतेनाहोरात्रान्सन्दधाम्यृतं वदिष्यामि ।
सत्यं वदिष्यामि । तन्मामवतु । तद्वक्तारमवतु । अवतु मामवतु वक्तारमवतु वक्तारम् ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om vāṇa mē manasi pratiṣṭhitā manō mē vāci pratiṣṭhitamāvirāvīrma edhi /
vēdasya ma āṇīsthaḥ śrutaṁ mē mā prahāsīḥ /

anēnādhītēnāhōrātrānsandadhāmṛtyaṃ vadiṣyāmi /
satyaṃ vadiṣyāmi / tanmānavatu / tadvaktāramavatu / avatu māmavatu vaktāramavatu
vaktāram /

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

ओम ॐ! हे परमात्मा! मेरी वाणी मन में स्थित हो और मन वाणि में स्थित हो जाय (यानि कि मन—वाणी एक हो जायें। ऐसा न हो कि मैं वाणी से कुछ बोलूँ और मेरा मन कुछ और सोचे)। हे परमात्मा! आप मेरे समक्ष प्रकट हो जायें (यानि कि मेरे सामने से माया का जाल हट जाये ताकि मैं आपके सत्य स्वरूप को देख एवं अनुभव कर सकूँ)। मैं वेद के विषयों का ज्ञान प्राप्त कर सकूँ। मैं पहले से प्राप्त ज्ञान को भुलाऊँ नहीं। मेरा परब्रह्म के लिए स्वाध्याय सतत् रात—दिन चलता रहे। मैं सर्वदा उत्तम शब्द ही बोलूँ, सत्य ही बोलूँ। परब्रह्म मेरी रक्षा करे। ब्रह्म मेरे गुरु (आचार्य जिसने मुझे शिक्षा दी) की रक्षा करें। मेरे तीनों ताप शान्त हों।

The meaning of this Shanti Paath is as follows—‘OM salutations! Oh supreme Lord! Let my speech and my mind be one and in harmony with each other (i.e. let my speech say what I think; let me not be deceitful, cunning, imposturous and treacherous; let me not speak and think differently). Oh Lord! Present yourself before me (i.e. remove all the delusions and the darkness of ignorance which have engulfed me from all the sides so that I can see through the darkness as well as the deluding mist, and view your splendorous form, experience the bliss of your presence). Empower me so that I can acquire the knowledge and wisdom enunciated by the Vedas while not forgetting that which has been already acquired. Let my self-study about the true nature and the essences of the absolute reality that the Brahm is continue uninterrupted, unhindered day and night. I should speak what is good and noble (i.e. I should never indulge in falsehood, deceit, pretentious talk, gossip, cursing, swearing, uttering of expletives, tattling, criticizing others, insulting them, making insinuations, etc.) as well as the truth (i.e. I should never indulge in deceitful talk and falsehood). Let the supreme Brahm protect me. Let the supreme Brahm protect my teacher. Let all the three types of torments that afflict me be calmed down. [The so-called three ‘Traitaps’ are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace. Let us have peace. Let us have peace.’]

ईशावास्यबृहदारण्यजाबालहंसपरमहंससुबालमन्त्रिकानिरालम्बत्रिशिखीब्राह्मणमण्डलब्राह्मणा—
द्वयतारकपैङ्गलभिक्षुतुरीयातीताध्यात्मतारसारयाज्ञवल्क्यशाट्वायनीमुक्तिकानां
शुक्लयजुर्वेदगतानामेकोनविंशतिसंख्याकानामुपनिषदां पूर्णमद इति शान्तिः ॥५४॥

iśāvāsyabrhadāraṇyajābālahamṣaparamahamṣasubālamāntrikānirālambatrisīkhi-
brāhmaṇamaṇḍalabrāhmaṇādvayatārapaiṅgalabhikṣuturiyātītādhyātma-

tārasārayājñavalkyaśātyāyanīmuktikānām śuklayajurvedagatānāmekona-
viṃśatisaṃkhyākānāmupaniṣadām pūrṇamada iti śāntiḥ // 54 //

इसी प्रकार शुक्ल यजुर्वेद के १९ उपनिषद् हैं। उनके नाम निम्न हैं— (१) ईशावास्य, (२) बृहदारण्यक, (३) जाबाल, (४) हंस, (५) परमहंस, (६) सुबाल, (७) मंत्रिका, (८) निरालम्ब, (९) त्रिशिखिब्राह्मण, (१०) मण्डलब्राह्मण, (११) अद्वयतारक, (१२) पैङ्गल, (१३) भिक्षुक, (१४) तुरीयातीत, (१५) अध्यात्म, (१६) तारसार, (१७) याज्ञवल्क्य, (१८) शाट्यायनी और (१९) मुक्तिका। इनके शान्ति मंत्र 'पूर्णमदः पूर्णमिदम्' इत्यादि है (५४)।

Similarly, there are nineteen Upanishads in the Shukla (white) Yajur Veda, and their 'Shanti Mantra' is 'pūrṇamadaḥ pūrṇamidam'.

These nineteen Upanishads are the following— (1) īśāvāsya, (2) ṛṇhadāraṇyaka, (3) jābāla, (4) haṃsa, (5) paramahaṃsa, (6) subāla, (7) mantrikā, (8) nirālamba, (9) trīśikhī-brāhman, (10) maṇḍala-brāhman, (11) advayatāraḥ, (12) paiṅgala, (13) bhikṣuka, (14) turīyātīta, (15) adhyātma, (16) tārasāra, (17) yājñavalkya, (18) śātyāyanī, and (19) muktikōpaniṣad.

[नोट : शुक्ल यजुर्वेदीय शान्तिपाठ निम्न है/The Shantipaath of the Shukla Yajur Vedic Upanishads is the following :-

ॐ पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om pūrṇamadaḥ pūrṇamidam pūrṇātpūrṇamudacyatē /
pūrṇasya pūrṇa-mādāya pūrṇamēvāvaśiṣyatē //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

ओम ॐ! वह परमात्मा जो ओंकार रूप है, सब प्रकार से परिपूर्ण है। यह जगत भी उस परमात्मा से परिपूर्ण है। यह पूर्ण जगत उस पूर्ण ब्रह्म से ही प्रकट हुआ है। इस प्रकार पूरे जगत में व्याप्त होने पर भी परमब्रह्म पूर्ण ही रहता है। इससे उसको निकाल लेने पर भी वह पूर्ण ही शेष बचता है। ओम! हमारे तीनों तापों की शान्ति हो।

The Shanti Paath has the following meaning:-'OM salutations! The supreme Lord who is represented by the cosmic divine word symbol OM is complete and absolute in all respects. This whole cosmos is wholly and completely encompassed and pervaded by him (i.e. the supreme Brahm pervades this whole creation even as water is uniformly present in wet sponge). This whole world, in its myriad forms, has originated from that whole, complete and indivisible entity. In spite of this, that whole, complete and indivisible entity (Brahm) remains as such, that is, whole, complete and indivisible. Even when he is hypothetically separated from this creation, he still remains whole, complete

and indivisible. [That is, Brahm cannot be partitioned or fractured or divided in any way. Whether he is treated as a separate entity or as an integral part of the cosmos, his form and nature remains essentially the same; he is unique in this aspect. This is a reference to the non-dual nature of the supreme Brahm.] OM! Let our three torments be calmed down. [The so-called three ‘Traitaps’ are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace. Let us have peace. Let us have peace.’ (54).

कठवल्लीतैत्तिरीयकब्रह्मकैवल्यश्वेताश्वतरगर्भनारायणामृतबिन्दुमृतनादकालाग्निरुद्रक्षुरिकासर्वसार—
शुकरहस्यतेजोबिन्दुध्यानबिन्दुब्रह्मविद्यायोगतत्त्वदक्षिणामूर्तिस्कन्दशारीरकयोगशिखैकाक्षराक्षयवधूत—
कठरुद्रहृदययोगकुण्डलिनीपञ्चब्रह्मप्राणाग्निहोत्रवराहकलिसन्तरणसरस्वतीरहस्यानां
कृष्णयजुर्वेदगतानां द्वात्रिंशत्संख्याकानामुपनिषदां सह नाववत्विति शान्तिः ॥५५॥

kaṭhavalītaittirīyakabrahmakāivalyaśvetāśvataragarbhaṁnārāyaṇāmṛtabindva-
mṛtanādakālāgnirudrakṣurikāsarvasāraśukarahasyatejobindudhyānabindu-
brahmavidyāyogatattvadakṣiṇāmūrtiskandaśārīrakayogaśikhaikākṣarākṣya-
vadhūtakāṭharudrahṛdayayogakuṇḍalinīpañcabrahmaṇapraṇāgnihoṭravārāhakali-
saṁtaraṇasarasvatīrahasyānām kṛṣṇayajurvedagatānām dvātriṁśatsaṁkhyā-
kānāmupaniṣadām saha nāvavatviti śāntiḥ // 55 //

कृष्ण यजुर्वेद के ३२ उपनिषद् हैं। उनके नाम निम्न हैं— (१) कठवल्ली, (२) तैत्तिरीय, (३) ब्रह्म, (४) कैवल्य, (५) श्वेताश्वतर, (६) गर्भ, (७) नारायण, (८) अमृतबिन्दु, (९) अमृतनाद, (१०) कालाग्निरुद्र, (११) क्षुरिका, (१२) सर्वसार, (१३) शुकरहस्य, (१४) तेजोबिन्दु, (१५) ध्यानबिन्दु, (१६) ब्रह्मविद्या, (१७) योगतत्त्व, (१८) दक्षिणामूर्ति, (१९) स्कन्द, (२०) शारीरक, (२१) योगशिखा, (२२) एकाक्षर, (२३) अक्षि, (२४) अवधूत, (२५) कठरुद्र, (२६) रुद्रहृदय, (२७) योगकुण्डली, (२८) पञ्चब्रह्म, (२९) प्राणाग्निहोत्र, (३०) वराह, (३१) कलिसन्तरण और (३२) सरस्वतीरहस्य। इनके शान्ति मंत्र ‘सह नाववतु सह नौ भुनक्तु’ इत्यादि हैं (५५)।

Again, there are thirty two Upanishads in the Krishna (dark) Yajur Veda, and their ‘Shanti Mantra’ is ‘saha nāvavatvu’.

These thirty two Upanishads are the following— (1) kaṭhavalī, (2) taittirīh, (3) brahma, (4) kaivalya, (5) śvetāśvatar, (6) garbha, (7) nārāyaṇa, (8) amṛtbindu, (9) amṛitnād, (10) kālāgnirudra, (11) kṣurikā, (12) sarvasāra, (13) śuka-rahasya, (14) tejōbindu, (15) dhyāna-bindu, (16) brahmavidyā, (17) yogatattva, (18) dakṣiṇāmūrti, (19) skanda, (20) śārīraka, (21) yōga-śikhā, (22) ikākṣara, (23) akṣya, (24) avadhūta, (25) kaṭharudra, (26) rudra-hṛdaya, (27) yōga-kuṇḍalī, (28) pañcabrahma, (29) prāṇa-agnihotra, (30) varāha, (31) kalisaṁtaraṇa, and (32) sarasvatī-rahasya.

[नोट : कृष्ण यजुर्वेदीय शान्तिपाठ निम्न है/The Shantipaath of the Krishna Yajur Vedic Upanishads is the following :-

ॐ सह नाववतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्वि नावधीतमस्तु । मा विद्विषावहै ।
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om saha nāvavatu / saha nau bhunaktu / saha vīryaṃ karvāvahai / tējasvi
nāvadhītamastu / mā vidviṣāvahai //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

हे ॐ स्वरूप परमब्रह्मपूर्ण परमात्मा! आप हम दोनों— शिष्य एवं गुरु— की साथ साथ रक्षा करें। हम दोनों का पालन करें। हम दोनों साथ साथ शक्ति प्राप्त करें। हम दोनों की अध्ययन की हुई विद्या तेजामयी हो— हमें कोई विद्या में परास्त न कर पाये। हम दोनों परस्पर ढाह—द्वेष न करें। हमारे तीनों तापों की निवृत्ति हो। हमें शान्ति प्रदान करें।

The Shanti Paath has the following meaning:-‘OM salutations! Oh the supreme, absolute Brahm who is an embodiment of the divine cosmic sound OM! Protect both of us— the Guru (teacher) as well as the disciple— together. Give us your patronage and sustain us (i.e. take care of our welfare and well-being). Let us together gain in strength. Let the glorious knowledge that we both acquire become glittering and splendorous as well as permanent, sound and unchallengeable so that no one can supersede us in our wisdom and knowledge. Let us be at peace with each other (i.e. we should not have any kind of jealousy, malice, envy, hatred etc. against each other). Let all our three so-called ‘Traitaps’ be calmed down. [The so-called three ‘Traitaps’ are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace. Let us have peace. Let us have peace.’ (55).

केनच्छान्दोग्यारुणिमैत्रायणिमैत्रेयीवज्रसूचिकायोगचूडामणिवासुदेवमहत्संन्यासाव्यक्तकुण्डिका—
सावित्रीरुद्राक्षजाबालदर्शनजाबालीनां सामवेदगतानां षोडशसंख्याकानामुमनिषदामाप्यायन्त्विति शान्तिः
॥५६॥

kenacchāndogyāruṇimaitrāyaṇimaitreyīvajrasūcikāyogacūḍāmaṇivāsudeva-
mahatsaṃnyāsāvyaktakuṇḍikāsāvitṛirudrākṣajābāladarśanaajābālīnāṃ sāmavedagatānāṃ
ṣoḍaśasaṃkhyākānāmupaniṣadānāmāpyāyantviti
śāntiḥ // 56 //

सामवेद के इसी प्रकार १६ उपनिषद् हैं। उनके नाम निम्न हैं— (१) केन, (२) छान्दोग्य, (३) आरूणिक, (४) मैत्रायणी, (५) मैत्रेयी, (६) ब्रजसूचिका, (७) योगचूडामणि, (८) वासुदेव, (९) महत्, (१०) सन्यास, (११) अव्यक्त, (१२) कुण्डिका, (१३) सावित्री, (१४) रूद्राक्षजाबाल, (१५) जाबालदर्शन और (१६) जाबालि । इनके शान्ति मंत्र 'आप्यायन्तु ममाङ्गानि' है (५६)।

Sam Veda has sixteen Upanishads, and their 'Shanti Mantra' is 'āpyāyantu mamāṅgāni'. These sixteen Upanishads are the following— (1) kena, (2) chāndogya, (3) āruṇik, (4) maitrāyaṇī, (5) maitreyī, (6) vajrasūcikā, (7) yōga-cūḍāmaṇi, (8) vāsudeva, (9) mahat, (10) samnyāsa, (11) avyakta, (12) kuṇḍikā, (13) sāvitrī, (14) rudrākṣa-jābāl, (15) jābāl-darśana, and (16) jābālī. (56)

[नोट : सामवेदीय शान्तिपाठ निम्न है/The Shantipaath of the Sam Vedic Upanishads is the following :-

ॐ आप्यायन्तु ममाङ्गानि वाक् प्राणश्चक्षुः श्रोत्रमथो बलमिन्द्रियाणि च सर्वाणि ।
सर्वं ब्रह्मौपनिषदं माहं ब्रह्म निराकुर्या मा मा ब्रह्म निराकरोत्, अनिराकरणमस्त्वनिराकरणं
मेऽस्तु । तदात्मनि निरते य उपनिषत्सु धर्मास्ते मयि सन्तु, ते मयि सन्तु ॥
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om āpyāyantu mamāṅgāni vāk prāṇśhvakṣauḥ śrotramathō balamindriyāṇi ca sarvāṇi /
sarvaṁ brahmaupaniṣhadaṁ māhaṁ brahma nirākuryāṁ mā mā brahma nirākaroṭ,
anirākaraṇamastvanirākaraṇaṁ mē'astu /
tadātmani nirate ya upaniṣhatsu dharmāstē mayi santu, tē mayi santu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

ओम ॐ! हे परमब्रह्म परमात्मा! मेरे सब अंग, वाणि, आँख, कान आदि सब ज्ञानेन्द्रियाँ एवं कर्मेन्द्रियाँ, प्राण समूह, शरीरिक एवं मानसिक शक्ति तथा ओज— सब पुष्ट हों और बढ़ें। उपनिषदों में परमब्रह्म का जो स्वरूप वर्णित है उसे मैं कभी अस्वीकार न करूँ और ब्रह्म भी कभी मुझे वहिष्कार न करें। मुझे सदा अपनाये रखें। मेरे साथ परमब्रह्म का एवं ब्रह्म के साथ मेरा सम्बन्ध नित्य बना रहे। उपनिषदों में जिस धर्म का प्रतिपादन किया गया है वो सब मुझमें प्रकाशित रहें। मेरा एकमात्र लक्ष्य परमब्रह्म में लगे रहना रहे। मेरे तीनों तापों की शान्ति हो।

The Shanti Paath has the following meaning:-'OM salutations! Oh supreme Lord! Let all my sense organs of perception such as speech, eyes, ears etc. as well as the parts of my body which are called the organs of action (such as hands, legs etc.), all the 'Prans' (the vital forces of life) as well as the strength and powers of my body and the mind-intellect apparatus, my overall vitality, vigour and prowess as well as glory and fame become progressively more robust, be enhanced and attain more exalted stature than what they are at present. Let that Brahm who has been described and defined by the Upanishads never forsake me, and at the same time, let me never deny him. Brahm should always

treat me as his one of his own, and let the mutual relationship that is already established between the two of us become sound and eternal, constant and consistent. Let all those auspicious virtues, noble qualities and exemplary characteristic features which are collectively called ‘Dharma’ (i.e. righteousness, probity, propriety) by the Upanishads always and constantly shine and illuminate my inner-self. Let me regularly, persistently and consistently pursue the supreme Brahman as the only target or goal of my life (i.e. let me concentrate on and divert all my energy and activities in this world exclusively towards a single Utopian goal—and that is, attainment or realisation of the supreme Brahman). Let all my three torments be calmed down. [The so-called three ‘Traitaps’ are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace. Let us have peace. Let us have peace.’ (56).

प्रश्नमुण्डकमाण्डूक्याथर्वशिरोऽथर्वशिखाबृहज्जाबालनृसिंहतापनीनारदपरिव्राजकसीता—
शरभमहानारायणरामरहस्यरामतापनीशाण्डिल्यपरमहंसपरिव्राजकान्नपूर्णासूर्यात्मपाशुपतपरब्रह्म—
त्रिपुरातपनदेवीभावनाब्रह्मजाबालगणपतिमहावाक्यगोपालतपनकृष्णहयग्रीवदत्तात्रेयगारुडानामथर्ववे—
दगतानामेकत्रिंशत्संख्याकानामुपनिषदां भद्रं कर्णेभिरिति शान्तिः ॥५७॥

praśnamuṇḍakamāṇḍūkyātharvaśiro'tharvaśikhābrhajjābālanṛsiṃhatāpanī-
nārada-parivṛājakasitāśarabhamahānārāyaṇarāmarahasyarāmatāpanīśāṇḍilya-
paramahaṃsaparivṛājakaannapūrṇāsūryātmapāśupataparabrahmatripurātāpana-
devībhāvanābrahmajābālaganapatimahāvākya-gopālatapanakṛṣṇahayagrīva-
dattātreya-gāruḍānāmātharvaveda-gatānāmekatriṃśatsaṃkhyākānāmupaniṣadām
bhadraṃ karṇebhiriti śāntiḥ // 57 //

इसी प्रकार, अथर्वेद के ३१ उपनिषद् हैं। उनके नाम निम्न हैं— (१) प्रश्न, (२) मुण्डक, (३) माण्डूक्य, (४) अथर्वशिखस्, (५) अथर्वशिखा, (६) बृहज्जाबाल, (७) नृसिंहतापिनीय, (८) नारदपरिव्राजक, (९) सीता, (१०) शरभ, (११) त्रिपाद्विभूतिमहानारायण, (१२) रामरहस्य, (१३) रामतापिनीय, (१४) शाण्डिल्य, (१५) परमहंसपरिव्राजक, (१६) अन्नपूर्णा, (१७) सूर्य, (१८) आत्मा, (१९) पाशुपत, (२०) परब्रह्म, (२१) त्रिपुरातपनीय, (२२) देवी, (२३) भावना, (२४) भस्मजाबाल, (२५) गणपति, (२६) महावाक्य, (२७) गोपालतापनीय, (२८) कृष्ण, (२९) हयग्रीव, (३०) दत्तात्रेय और (३१) गरुड। इनके शान्ति मंत्र ‘भद्रं कर्णेभिः शृणुयाम’ इत्यादि है (५७)।

Similarly, there are thirty one Upanishads in the Atharva Veda, and their ‘Shanti Mantra’ is ‘bhadraṃ karṇebhiḥ śṛṇuyāma’.

These thirty-one Upanishads are the following— (1) praśna, (2) muṇḍak, (3) māṇḍūkya, (4) atharvaśirasa, (5) atharvaśikhā, (6) brhajjābāla, (7) nṛsingha-tāpanī, (8) nārada-parivṛājak, (9) sitā, (10) śarabha, (11) tripādvibhūta-mahānārāyaṇa, (12) rāma-rahasya, (13) rāma-tāpanīya, (14) śāṇḍilya, (15) paramahaṃsa-parivṛājka, (16) anna-

pūrṇā, (17) sūrya, (18) ātmā, (19) pāśupata, (20) para-brahma, (21) tripurā-tāpanī, (22) devī, (23) bhāvanā, (24) bhasma-jābāl, (25) gaṇapati, (26) mahāvākya, (27) gōpālā-tāpanī, (28) kṛṣṇa, (29) hayagrīva, (30) dattātreya, and (31) gāruḍa. (57).

[नोट : अथर्ववेदीय शान्तिपाठ निम्न है/The Shantipaath of the Atharva Vedic Upanishads is the following :-

ॐ भद्रं कर्णेभिः शृणुयाम देवाः भद्रं पश्येमाक्षभिर्यजत्राः ।
 स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥
 स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः ।
 स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥
 ॐ शान्तिः ! शान्तिः !! शान्तिः !!! ,

om bhadraṁ kaṛṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṁ paśyēmākṣabhiryajatrāḥ /
 sthirairaṅgaistuṣṭuvāṁsastanūbhirvyāśēma dēvahitaṁ yadāyuh //
 svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
 svasti nastārksyo ariṣṭanēmiḥ svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

ओम ॐ! गुरु के यहाँ अध्ययन करने वाले शिष्य अपने गुरु, साथ में पढ़ने वाले तथा मानव मात्र की कल्याण की इच्छा से देवताओं से प्रार्थना करते हैं— ‘हे देवगण! हम अपने कानों से शुभ एवं कल्याणकारी वचन ही सुने। निन्दा, चुगली, गाली या अन्य पाप की बातें हमारे कानों में न पड़े। हमारा जीवन यजन—परायण हो। हम सदा भगवान की अराधना में लगे रहें। हम नेत्रों से भी सदा कल्याण का ही दर्शन करें। किसी अमंलकारी और पतन की ओर ले जाने वाले दृश्यों की तरफ हमारा आकर्षण कभी न हो। हमारा शरीर, हर अंग सुदृढ़ और पुष्ट हो। वह भी इसलिए कि हम उनके द्वारा भगवान का स्तवन करते रहें। हमारी आयु भोग—विलास या प्रमाद में न कटे। हमें ऐसी आयु मिले जो भगवत कार्य में आ सके। जिनका सुयश सब ओर फैला है वे देवराज इन्द्र, सर्वज्ञ पूषा, गरुड़ (अरिष्टनिवारक तार्क्ष्य) और बुद्धि के स्वामी बृहस्पति— ये सभी देवता भगवान की ही दिव्य विभूतियाँ हैं। वे सब सदा हमारा कल्याण एवं पोषण करें। इनकी कृपा से हमारे साथ प्राणिमात्र का कल्याण होता रहे। आध्यात्मिक, आधिदैविक और आधिभौतिक— इन तीनों प्रकार के तापों की शान्ति हो।’

The Shanti Paath has the following meaning;-‘OM salutations! The disciples who are studying the scriptures at the place of their Guru (teacher, moral preceptor, guide) remember the Gods and pray to them for the welfare and good of their teacher, their fellow students as well as the human race as a whole— ‘Oh Gods! Let us hear auspicious and noble things with our ears. Criticism of others, finding faults with them, useless gossip, cynicism, cursing and use of foul as well as abusive language, profanities, expletives and all other types of non-righteous, uncultured, uncivilised and unwarranted sinful words should not enter our ears. Let our lives be devoted to and focused on the Lord God! Let us spend our time in his worship and honour. Not only the ears, but let our

eyes too see good things only. Let not our eyes be ever attracted towards or enchanted by any sight or scene that is inauspicious, unrighteous, un-virtuous, detestable, abhorable, corruptible and degrading, perverting or depraving for the mind-heart-intellect complex. In short, let our views and sights be pure. Let our body, every part of it, be able, strong and healthy so that we can be fit enough to praise, worship, honour, serve and revere the Lord God (because an unfit, diseased and decrepit body is a great burden and hindrance in life of the seeker/aspirant). Let our age and life not be spent in the gratification of the sense organs or enjoyment of the materialistic world, or be frittered away in indolence and lethargy. Our lives should be used for the work of the Lord God (i.e. we can do righteous deeds of all kinds). They whose fame is spread in all the directions, i.e. the king of Gods named Indra, the all-knowing Purush (i.e. the supreme Lord), the legendary bird who can eliminate/remove all sorrows, miseries, distresses, troubles and tribulations of all kinds (i.e. Garud, the legendary eagle/heron who is the mount of Lord Vishnu), as well as the Lord of wisdom and intelligence, Lord Brishpati—all of them are the various manifestations and extension of the Lord's excellence, majesty, magnificent glories, stupendous powers and supreme dignity. Let them all sustain, enhance and nourish all that which is good for us. Their grace and kindness will give well-being and auspiciousness to all the creatures including us. Let all the torments pertaining to this existence be calmed down. [The so-called three 'Traitaps' are the torments that the creature is subjected to due to his body such as illness, old age; due to other worldly creatures such as fear from the king, thieves etc.; due to the malignant stars and opposed Gods.] Let us have peace. Let us have peace. Let us have peace.' (57).

मुमुक्षवः पुरुषाः साधनचतुष्टयसंपन्नाः श्रद्धावन्तः सुकुलभवं श्रोत्रियं शास्त्रवात्सल्यगुणवन्तमकुटिलं
सर्वभूतहिते रतं दयासमुदं सद्गुरुं विधिवदुपसंगम्योपहारपाणयोऽष्टोत्तरशतोपनिषदं विधिवदधीत्य
श्रवणमनननिदिध्यासनानि नैरन्तर्येण कृत्वा प्रारब्धक्षयादेहत्यभङ्गं प्राप्योपाधिविनिर्मुक्त—
घटाकाशवत्परिपूर्णता विदेहमुक्तिः । सैव कैवल्यमुक्तिरिति । अतएव ब्रह्मलोकस्था
अपि ब्रह्ममुखाद्वेदान्तश्रवणादि कृत्वा तेन सह कैवल्यं लभन्ते । अतः सर्वेषां
कैवल्यमुक्तिर्ज्ञानमात्रेणोक्ता । न कर्मसांख्ययोगोपासनादिभिरित्युपमिषत् ॥५८॥

इति मुक्तिकोपनिषत्सु प्रथमोऽध्यायः ॥

mumukṣavaḥ puruṣāḥ sādhanacatuṣṭayasaṃpannāḥ śraddhāvantaḥ sukulabhavaṃ
śrotriyaṃ śāstravātsalyaguṇavantaṃakuṭilaṃ sarvabhūtahite rataṃ dayāsamudraṃ
sadguruṃ vidhivadupasaṃgamyopahārapāṇayo-’ṣṭottaraśatopaniṣadaṃ vidhivadadhītya
śravaṇamanananididhyāsanāni nairantaryeṇa kṛtvā prārabdhakṣayāddehatrayabhaṅgaṃ
prāpyopādhivinir-muktaghaṭākāśavatparipūrṇatā videhamuktiḥ /
saiva kaivalyamuktiriti / ata eva brahmalokasthā api brahmamukhādvēdāntaśravaṇādi
kṛtvā tena saha kaivalyaṃ labhante / ataḥ sarveṣāṃ kaivalyamuktirjñānamātreṇoktā /
na karmasāṃkhyayogopāsanādibhirityupaniṣat // 58 //

iti muktikōpaniṣat prathamōdhyāḥ // 1 //

जो लोग मुक्ति की अभिलाषा रखते हैं, जिन्हें नित्य—अनित्य वस्तु का विवेक है, इस लोक के एवं परलोके के भोगों से वैराग्य है, शम—दम आदि षट् सम्पत्ति तथा साधनचतुष्टय से सम्पन्न हैं वे श्रद्धावान् पुरुष अपने सद्गुरु के निकट विधिपूर्वक भेंट लेकर जायें और उनसे उपरोक्त १०८ उपनिषदों का विधिपूर्वक पढ़ना, निरन्तर श्रवण—मनन—ध्यान करने का अभ्यास करें। गुरु किस प्रकार का हो सो बताता हूँ— सत्कुल में उत्पन्न, वेदज्ञान में सम्पन्न, शास्त्रानुरागी, गुणवान्, सरलहृदय, समस्त प्राणियों की भलाई में रत तथा दया का समुद्र हो। फिर जब प्रारब्ध का छय हो जाता है और उनके स्थूल, सूक्ष्म तथा अतिवाहिक तीनों शरीर नष्ट हो जाते हैं तब वे उपाधिमुक्त घटाकाश के समान परिपूर्णता को प्राप्त करते हैं, अर्थात् ब्रह्म में लीन हो जाते हैं। यही 'विदेहमुक्ति' कहलाती है; इसको 'कैवल्यमुक्ति' भी कहते हैं। इसलिए पृथ्वी में रहने वाले लोग भी उपनिषदों का श्रवण—मनन—ध्यान करके परमब्रह्म के कैवल्य पद को प्राप्त कर सकते हैं। अतः सबके लिए ज्ञान द्वारा ही सर्वश्रेष्ठ कैवल्य मुक्ति कही गयी है— कर्मयोग, सांख्ययोग तथा उपासना आदि के द्वारा नहीं। यह उपनिषद् है (५८)।

मुक्तिकोपनिषद् का प्रथम अध्याय समाप्त हुआ।

Those who aspire for emancipation and salvation of their soul, are able to distinguish between what is eternal and what is perishable, are not interested either in the enjoyment and pleasures of the objects of this materialistic world or those of the heaven, are blessed with the virtues of 'Sham and Dam' (i.e. the qualities of self-restraint and tolerance), are eager and sincere for salvation, and have faith and conviction in the sublime, holy and divine tenets of these Upanishads—such aspirants should approach a 'Sud Guru' (i.e. a worthy teacher who is competent to teach the knowledge of the Upanishads). The qualities of such a teacher are the following—he should be born in an exalted and virtuous clan, he should himself be well-versed and steeped in the divine knowledge enshrined in the Vedas, he should have sincere interest and deep love for the scriptures, he should possess all the good qualities, values and virtues (such as righteousness, noble thoughts and actions, truthfulness, honesty, humility, simplicity, clarity of thought and firmness of conviction in the truthfulness of the tenets of the scriptures, etc.), he should be of a simple, saintly and pious heart, temperament and demeanours, he should be constantly and diligently involved in the welfare of all the creatures, he should believe in altruism, sacrifice and benevolence, and he should be an ocean of kindness, mercy and compassion.

The seeker/aspirant/disciple should take some offering as gift for his teacher, and after having studied the one hundred and eight Upanishads from him, he should henceforth constantly read, study, discuss, contemplate upon and practice those scriptures in his life (i.e. the tenets that are proclaimed by the Upanishads should be put into practice by the aspirant). Then, by and by, when all the accumulated effects of all the past deeds done by the aspirant get exhausted and he becomes free from all encumbrances associated with this body consisting of the three hypothetical divisions (i.e. the gross body, the subtle body and the causal body), he attains the final liberation which is much

sought after. In other words, he breaks free from the fetters that shackle the creature to the gross body, and to the world through the body, as a result of which he becomes similar to the wind element called the Ghataakash which is present inside the earthen pot, and which gets released to the outer space when that pot breaks open.

When the limitations of the body are removed, and when the soul escapes as the vital wind element from the body, the creature finds fulfillment and cycle of liberation and deliverance is complete. This is called 'Videha Mukti' (i.e. the final liberation when the encumbrances imposed by the gross body are removed, and the Atma in the form of Pran is able to get out of the body when the person dies and is released into the outer space to merge with the infinite wind or air element present in the vast cosmos; this is tantamount to the Atma merging with its primary source, the Brahm. This is true emancipation and salvation without the encumbrance of the gross body of the creature).

This form of liberation and deliverance is also called 'Kaivalya Mukti' because it is unique and one of its kind in the sense that from this state there is no return to the cycle of birth and death. 'Kaivalya Mukti' is that form of liberation wherein the Atma or soul of the creature merges with its primary source called the Brahm. This Brahm is the macrocosmic counterpart of the microcosmic soul of the creature. The word 'Kaivalya' indicates that this is the only salvation worth aiming for, as it is the best form of salvation to aspire for by an enlightened and wise man¹.

Even those who reside in the mortal world created by Brahma get their ultimate resting place with the supreme Brahm, called Kaivalya Mukti, by following the guidelines as enunciated by the Upanishads. It is achieved by hearing them attentively, pondering upon them and their meaning and message, and contemplating upon their subtle essence as well as putting into practice the doctrines enshrined in them.

Therefore, it is only through pursuing the path of 'Gyan' (i.e. acquisition of the essential and truthful knowledge pertaining to the absolute Reality and irrefutable supreme Truth in this creation through the study of the Upanishads; obtaining knowledge of the Atma and its relationship with the supreme transcendental Brahm; the true and fundamental nature of this Atma and Brahm) that Kaivalya Mukti described above is attainable or made possible for a sincere aspirant— not by other methods such as 'Karma Yog' (i.e. by following the doctrine of 'doing deeds', such as doing righteous deeds which help to purge the accumulated evil effects of the past actions, and offering all the present actions to the Lord so that no new effects are generated to bog down the creature's spiritual progress in the future), 'Sankhya Yog' (i.e. one of the six schools of Hindu philosophy propounded by sage Kapil), and 'Upasana' (i.e. worship, adoration, prayer, paying homage, doing service, having devotion, seeking intercession of the chosen deity), etc. This is an Upanishad (hence, it cannot tell a lie)' (58).

[Note—Once the vital wind known as the Pran which is trapped inside the body is released into the outer space, it is impossible to segregate it and relocate it within the confines of a gross body. In other words, the liberation is complete and irrevocable. The Pran is also synonymous with the vital wind force of life that sustains life and provides vitality to the creature. At the time of death, the Pran comes out of the body and merges with the open space outside. Earlier it was trapped inside the body, but now it is freed like a bird released from its cage. This is truthful liberation and deliverance from all the torments and horrors that the creature has had to suffer due the body and its interaction with the world.

From the point of view of the Atma, which is the pure conscious ‘self’ of the creature, the removal of the three types of veils or sheaths or coverings that surround it is also tantamount to its liberation. These three sheaths are called the food-air sheath pertaining to the gross body, the mind-intellect sheath pertaining to the subtle body, and the bliss sheath pertaining to the causal body. When the wise and enlightened seeker dies, his Atma is deemed to be released from these encircling girdles just like a prisoner being released from the prison and set free in the wide world outside. Freedom gives it immense happiness and bliss. These virtues are associated with Brahm realisation, and when the Atma attains these auspicious virtues it is deemed to have attained Brahm. When all the barriers are removed, the Atma becomes one with the supreme transcendental Brahm which is incidentally its original and primary source.

The main objective of verse no. 58 is to concentrate the mind on the supreme truth or reality which is pure consciousness residing in the heart or bosom of the seeker. The mind which controls the food sheath (i.e. sense organs) is full of agitation, restlessness and flux. It has to be controlled and guided by the intellect. So, the first step is to control and withdraw the mind from all external distractions of this world. This can be done by three means—(i) The Path of Karma, or doing assigned duties without being attached to them; (ii) The Path of Devotion or Worship and (iii) The Path of Knowledge. It is the third path which is being referred to in this verse. By introspection, contemplation and deeply pondering over the matter and acquisition of truthful knowledge, we are able to distinguish and discriminate between what is true and pure, and what is falsehood, illusionary and corrupted. It helps us to eliminate all the unscrupulous activities and clutter, and instead divert our attention inwards. Taken differently, we can witness the divine, pure, self illuminated spark of consciousness present in a dormant form in all of us by the following method—the Atma manifests itself through the gross body, the subtle body and the causal body. The gross body (sense organs) can be willfully controlled by the mind under the overall guidance of the intellect; the subtle body can be controlled by discrimination and proper, truthful knowledge. The causal body on the other hand, can be controlled by the integration and coordination of the subjective and objective mind. When all the three are controlled, the Vasanas and/or Vrittis (inherent worldly passions and desires as well as natural tendencies and temperaments) clouding the Atma vanish (i.e. they are eliminated for good). This results in the pure consciousness shining through the whole existence of the creature.]

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अध्याय—४, सर्ग— २
जीवन मुक्ति एवं विदेह मुक्ति का स्वरूप; उनके होने का प्रमाण;
उनकी सिद्धी का उपाय एवं प्रयोजन

Chapter-4, Canto-2

The nature and essence of 'freedom from life and freedom from body';
their proof; the means to achieve them; their aim/objective

तथा हैनं श्रीरामचन्द्रं मारुतिः पप्रच्छ। केयं वा तत्सिद्धिः सिध्या वा किं प्रयोजनमिति ॥१॥

tathā hainaṃ śrīrāmacandraṃ mārutiḥ papraccha /
keyaṃ vā tatsiddhiḥ siddhyā vā kiṃ prayojanamiti // 1 //

हनुमान्जी ने श्रीराम से पुनः पूछा— 'हे भगवन्! जीवन मुक्ति क्या है, विदेह मुक्ति क्या है और इनके होने में क्या प्रमाण है, उनकी सिद्धी कैसे होती है और उस सिद्धी का प्रयोजन क्या है?' (१)।

Hanuman asked Sri Ram once again, 'Oh Lord! What is 'Jivan Mukti' and 'Videha Mukti', what is their proof, how are they achieved, and what are their uses, aims and objectives?' (1).

स होवाच श्रीरामः । पुरुषस्य कर्तृत्वभोक्तृत्वसुखदुःखादिलक्षणश्चित्तधर्मः क्लेशरूपत्वाद्वन्धो
भवति । तन्निरोधनं जीवन्मुक्तिः । उपाधिविनिर्मुक्तघटाकाशवत्प्रारब्धक्षयाद्विदेहमुक्तिः ।
जीवन्मुक्तिविदेहमुक्तयोरष्टोत्तरशतोपनिषदः प्रमाणम् । कर्तृत्वादिदुःखनिवृत्तिद्वारा
नित्यानन्दावाप्तिः प्रयोजनं भवति । तत्पुरुषप्रयत्नसाध्यं भवति । यथा पुत्रकामेष्टिना पुत्रं
वाणिज्यादिना वित्तं ज्योतिष्टोमेन स्वर्गं तथा पुरुषप्रयत्नसाध्यवेदान्तश्रवणादिजनितसमाधिना
जीवन्मुक्त्यादिलाभो भवति । सर्ववासनाक्षयात्तल्लाभः ॥२॥

sa hovāca śrīrāmaḥ / puruṣasya kartṛtvabhoktṛtvasukhaduḥkhādilakṣaṇa-ścittadharmah
kleśarūpatvādbandho bhavati / tannirodhanam jīvanmuktiḥ /
upādhivinirmuktaghaṭākāśavatprārabdhakṣayādvidehamuktiḥ /

jīvanmukti-videhamuktyoraṣṭottaraśatopaniṣadaḥ pramāṇam /
kartṛtvādiduḥkhanivṛtti-dvārā nityānandāvāptiḥ prayojanam bhavati /
tatpuruṣaprayatnasādhyam bhavati /
yathā putrakāmeṣṭinā putram vāṇijyādinā vittam jyotiṣṭomena svargam tathā
puruṣaprayatnasādhyavedāntaśravaṇādijanitasamādhinā jīvanmuktyādilābho bhavati /
sarvavāsanākṣayaṭtallābhaḥ // 2 //

श्रीराम ने कहा— ‘हनुमान्! जीवन में ‘मैं भोक्ता हूँ, मैं कर्ता हूँ, मैं सुखी हूँ, मैं दुःखी हूँ’— इत्यादि जो ज्ञान होता है वह चित्त के कारण होता है। यही ज्ञान क्लेशरूप होने से प्राणी के लिए बन्धन का कारण होता है। इस प्रकार के ज्ञान को निरोध करना अथवा रोकना ही ‘जीवन—मुक्ति’ है। घटरूप उपाधि से युक्त घटाकाश की भाँति प्रारब्धरूप उपाधि के नष्ट होने पर वह जीव विदेहमुक्त हो जाता है (जैसे घड़े के फटने पर उसका जल मुक्त हो जाता हो)। जीवन मुक्ति और विदेह मुक्ति के होने में प्रमाण उपनिषद् ही हैं। कर्तापन और भोक्तापन इत्यादि के द्वारा दुःखों की निवृत्ति देना तथा नित्यानन्द की प्राप्ति कराना ही इसका प्रयोजन है। यह पुरुष के प्रयत्न से, पुरुषार्थ से सिद्ध होती है। जैसे पुत्रेष्टि यज्ञ से पुत्र, वाणिज्य—व्यापार से धन और ज्योतिष्ठोम यज्ञ के द्वारा स्वर्ग की प्राप्ति होती है। उसी प्रकार पुरुष के प्रयत्न से होने वाले वेदान्त के श्रवण, मनन, ध्यान से उत्पन्न हुई समाधि से जीवन मुक्ति एवं विदेह मुक्ति आदि की सिद्धी होती है। वह सारी वासनाओं के नाश होने पर प्राप्त होती है (२)।

Sri Ram replied, 'Oh Hanuman! The erroneous thoughts and beliefs of the creature that 'it is the enjoyer or a sufferer, that it is a doer of deeds, that it is happy or sad as a result of his deeds' are all due to its mind. It is the mislead mind that makes the creature think and belief in this way. This erroneous knowledge or belief (that the creature is the one who suffers, who enjoys, who does any thing) is at the root of all its troubles, miseries and torments in this world; it shackles the creature to the world. The elimination or purging of this fallacious and misleading belief and its accompanying sorrows is tantamount to 'Jivan Mukti'¹ (i.e. being freed from the fetters that tie the creature to this illusionary and deluding world while he is still alive in it. In other words, when the creature rids itself from the wrong conception that it is the one who suffers and enjoys anything in this world, and that it is the one who does anything at all, then the creature finds perpetual peace. This is because the creature then would have realised the fact that it is the body, and not the Atma which is the truthful identity of the creature, that does any deed and therefore it is the body, and not the Atma, that suffers or enjoys the results of the deeds.)

When the Atma of the creature cracks through the shell surrounding it, the former merges with the infinite space around it. That is, when the Atma leaves the body at the time of death of the creature and escapes from its limiting boundaries to merge with the vast and infinite space outside—the space which symbolically represents the eternal, infinite and fathomless Brahm—it is deemed to become one with Brahm. Such liberation of the soul is called 'Videha Mukti'² (literally a liberation that removes the encumbrances and limitations imposed by the body upon the creature. This is the ultimate emancipation and salvation of the soul when the body housing the creature is discarded and the soul

becomes free from its captivity and finds its residence with its primary source, the supreme transcendental Brahman).

The situation can be compared to the space within a pitcher. When the pitcher is broken, the space inside the pitcher merges inseparably and indistinguishably with the space outside the pitcher. [In this example, the Atma is the space inside the pitcher, while the space outside is the Brahman, and the body is the shell or body of the pitcher. When the creature dies, the Pran, or the vital winds that sustain life in the creature, leave the body and the creature is declared dead. But according to Upanishadic philosophy, the creature simply makes its exit from the prison of the body and becomes free as a bird. This is because the truthful identity of the creature is its Atma and not its body that has died.]

The 108 Upanishads are the authentic proof that the two types of 'Muktis' (i.e. deliverance, liberation, emancipation and salvation of the soul)— viz. the Jivan Mukti and the Videha Mukti— do exist. That is, their existence is endorsed and proclaimed by the Upanishads.

The main objective of their teachings is to help the creature to obtain perpetual bliss, tranquility, peace, contentedness and happiness by eliminating all the sorrows and anguish, all the torments and pains that are associated with false beliefs and erroneous thinking that the creature is the 'doer of deeds' and 'it suffers because of those deeds'.

The Muktis are achievable by diligent industry and sincere effort, as well as by perseverance and inculcating correct wisdom and knowledge. One should shun misconceptions and hearsay.

Even as a son is begot by doing a son-begetting fire sacrifice called 'Putresthi Yagya', wealth, prosperity and material well being are generated by commerce and trade, and heavenly abode is achieved by doing the 'Jyotisthom Yagya', one can achieve Jivan Mukti as well as Videha Mukti through the process of 'Samadhi'³ (i.e. a meditative trance-like state where the creature becomes unaware of the surrounding world and realises the glory and illumination of the Atma shining inside him, leading to bliss and ecstasy). This 'Samadhi' is possible by inculcating the tenets of the Upanishads in daily life, practicing them rigorously and consistently with firm belief, faith and conviction. This is made possible by attentively hearing, reading and contemplating upon the great and eternal truths propounded by the Upanishads. Further, it is accomplished when all the Vasanas present inside the creature are eliminated, purged and destroyed. [The word Vasana means— various desires, allurements, yearnings, greed, passions, infatuations, attachments, and such other inherent inclinations and temperaments of the creature that tend to bind him to this illusionary and deluding materialistic world.] (2).

[Note :-(i) *Moksha and Mukti*—They refer to a creature's liberation and deliverance from the fetters that shackle it to this mundane, artificial and entrapping world conceived by Maya, or the fetters that arises out of its own delusions pertaining to this world. This freedom leads to emancipation and salvation of the soul of the creature. It is not dependent so much on deeds done by a creature as it is on remaining detached from these deeds and their results, which is a difficult proposition. This is not possible unless one realises that one's true self is the Atma and not the body. This is where people with faulty conception stumble. They forget that the very notion that 'I am doing deeds' is directly related to the creature having awareness of one's body, because deeds are done by the body. If one is unaware of the body, then there is no question of even being aware of whether the deed is done or not. Incidentally, this unawareness of the existence of the body while doing deeds is what is known as 'Samadhi' wherein the aspirant goes about his normal routing work without being aware of what is happening.

These two words are synonymous with each other. They both mean, put simply, 'liberation and deliverance'. For example, when a person is in a difficult situation, he yearns for freedom from his torments, and once he gets it, he says that he has got Mukti or liberation from his torments, that is, he is delivered from a hellish situation.

In spiritual realm, Moksha/Mukti has different connotations for the two main schools of Hindu philosophy—the Advaitya and the Dvaitya. The Advaitya school of thought, as the name suggests, means 'non-duality' while Dvaitya means 'duality'. The Advaitya school's belief, *inter alia*, is that the soul of the creature is one with the supreme Soul called Brahm. This is an eternal, omniscient, omnipresent, omnipotent absolute entity. It is the ultimate truth and reality. Hence, Mukti in this context means the individual soul of the creature breaking free or being 'liberated' from the endless cycle of birth and death, and it getting 'delivered' from its temporary abode in the physical body of the creature. It being 'emancipated' means that its disability to break free has been overcome and it has been finally liberated, but this liberation or emancipation must logically end in the 'salvation' of the creature which means merging of the liberated soul with its primary source which is the Brahm. It is like pouring the cup of water back into the ocean. The main exponent of this philosophy was Sankaracharya.

The Dvaitya school believes in duality, i.e. that the supreme Lord (God) and the Jiva (creature) are two separate entities. For this school, there are four types of Muktis, viz (i) Salokya which refers to finding an abode in the supreme divine abode of the chosen deity of the seeker; (ii) Sayujya which refers to become one with the Lord; to merge one's own identity with the Lord so that one becomes inseparable from his Lord; this form of salvation is very similar to the one that comes under the definition of Kaivalya; it is also called the 'Param Pad' or supreme state of being one with the Lord. (iii) Samipya which refers to being able to reside near the Lord to serve him; and (iv) Kaivalya meaning 'the only one of its kind', thereby implying that there is no other forms of Mukti except the one when the Atma abandons the gross body which is like a shackle for it, and then inseparably and indistinguishably merging with the supreme transcendental Soul of the cosmos. This is the eclectic and holistic form of Mukti extolled by the Upanishads. This Mukti means the dissolution or merger of the individual soul with the parent supreme Soul. The realisation that the soul of the individual creature is the same as the cosmic Soul residing in all the creatures of this world, to see the supreme Brahm as a resident of the inner-self of the individual creature as its Atma, and identifying oneself with that Atma which is synonymous with that supreme Brahm, which in turn leads to the recognition of non-dual nature of the soul of the creature and the supreme Soul of the cosmos, realising therefore that there is no notion as 'duality' when dealing with divinity and the supreme transcendental being called 'Brahm' vis-à-vis the creature, and other such basic tenets of Vedanta are the foundation upon which Kaivalya Mukti rests. According to Yoga Upanishads, Kaivalya Mukti is achieved even when the creature is alive because it primarily involves total realisation and disassociation from the body and the world with which it has to interact. When the seeker dies, he simply abandons his mortal coil, the gross body consisting of the different sense organs, and merges his Pran or the Atma with the macrocosm outside. Since the word 'Kaivalya' means 'the only', this form of Mukti refers to the realisation of the one and the only spiritual Truth which is the absolute and irrefutable Reality in creation.

Since the Advaitya school believes in only one end of the soul—its merger with the parent Soul—they emphasise 'Kaivalya Mukti' as the only form of salvation and emancipation. The word Kaivalya itself means 'only'.

The path to emancipation and salvation according to the Dvaitya school is through the medium of various mediation techniques such as— (i) Japa (repetition of the holy name of a chosen God), (ii) Huta (offering of rituals and sacrifices), (iii) Archana

(roughly meaning worship and service), (iv) Puja (meaning adoration and worship of the chosen deity) and (v) Dhyan (concentrating on the various forms, activities and glorious stories associated with the deity). For the Advaitya School, meditation emphasises control of the functions of the body through various exercises, restraints and concentrations, a process called Yoga.

Contemplation in the end, in both the cases, makes the seeker/aspirant realise the futility of the world and kindles in him an intense desire to search out the ultimate Truth and Reality. The Upanishads here act as a referee and guide. They advise the seeker/aspirant about the goal of life. What one contemplates with intensity is what one becomes. So, if one contemplates seriously on the 'Truth', he verily becomes the truth personified, and if he contemplates on the 'False', he verily becomes false himself.

The concept of 'deliverance' has been encapsulated in the epic Mahabharat in these words:-- Who gets deliverance

सुखदुःखे समे यस्य लाभालाभौ जयाजयौ । इच्छाद्वेगौ भयाद्वेगौ सर्वथा मुक्त एव सः ॥

वलीपलितसंयोगे काश्य वैवर्ण्यमेव च । कृब्जभावं च जरया यः पश्यति स मुच्यते ॥

पुंस्त्वोपघातं कालेन दर्शनोपरमं तथा । बाधिर्यं प्राणमन्दत्वं यः पश्यति स मुच्यते ॥

(महा० शान्ति० २८८/३७, ३९-४०)

He who is unmoved by and treats joys and happiness as well as sorrows, miseries, troubles and misfortunes, gains as well as losses, victories as well as defeats equally, with equanimity and fortitude, whose desires, envies, ill-wills, hatreds, fears and agitations have been completely vanquished or eliminated—is the one who is truly liberated. When old age comes, the body develops wrinkles, becomes lean and decrepit, the hairs change colour to grey, the general appearance looses its sheen and attractiveness while the back tends to bend—one who constantly remains aware of these facts is truly liberated. When the time comes, manliness declines, eyesight fails, the ears do not hear and the vital forces of life becomes weak and on the verge of collapse—one who is always aware these thing is truly liberated. (Mahabrt, Shantit Parva, 288/37, 39-40)

The concept of Mukti has been classified into two principle types—(a) Jivan Mukti, and (b) Videha Mukti.

¹The word Jivan means 'life' and Mukti means 'freedom and liberation'. A person who has the grand, noble, righteous and virtuous characteristics as well as is enlightened and self-realised about the ultimate truth of this creation becomes totally detached from this artificial, mundane and illusionary world even while he physically lives in it, has a body, and goes about his routine duties and chores and does his assigned jobs in this world. But with erudition and truthful knowledge he has realised the futility of ththis world, and therefore he remains completely dispassionate and detached from it just like a dew drop lying on the petal of a lotus flower. He does not get the least agitated or affected or passionate by any set of circumstances, whether adverse or favourable. He remains aloof and unruffled. That is being equivalent to becoming free from all the mental, emotional and physical uneasiness created by the turmoils of this world. It is deemed that such a person has obtained virtual deliverance from the shackles of this entrapping world, a condition called 'being emancipated and delivered while still alive'; this phrase explains what constitutes Jivan Mukti.

The *Jivan Mukti* state refers to freedom from being mentally engrossed in this delusory and artificial world and becoming free from the shackles that tie a person to the cycle of transmigration in this world while he still physically lives in it and carries out his assigned and designated duties and works with dispassion and detachment. This enables the creature to be free from any mental bondage that tie it to the ensnaring world; it is tantamount to be liberated from the shackles of this world while still living in the world with a body and going about one's daily chores in a routine manner. After all, the very existence of the world is due to the mind; if the mind does not think that the world has any relevance, then it loses all pertinence and relevance for the creature.

²The word *Videha* means one without a physical body. This state is obtained obviously when a person dies, for then his *Atma* or soul escapes from his body as *Pran*, the vital wind responsible for keeping the body alive and active. The *Pran* leaves the body in the form of 'breath'; and therefore, it is also treated as being synonymous with breath. Now, breath is 'air' with all its characteristic virtues and qualities. It is present everywhere, but it is neither visible nor felt unless it blows as a soft breeze when it is felt by its touch on the skin. So, in this case, the soul of a person who has become *Videha Mukti* is compared to this all-pervading but invisible wind or air which is the mainstay of life in the form of breath or '*Pran*'. Consequentially, when a person dies, the breath easily moves out of the body without any trouble. Air as breath or *Pran* is not a dead entity but very much alive and active like the *Atma* or soul of the creature. When a person is freed from his body upon death, his *Atma* is liberated from the boundaries that are imposed upon it by the body. The *Atma* sets itself free and merges with the vast cosmos which is present outside the body even as the '*Pran*' or breath present inside the body is liberated from it when it is exhaled and merges with the air present outside the body. This is tantamount to having liberation without the encumbrance imposed by the body on the *Atma* of the creature.

Since the true identity of the creature is not his body but the *Atma*, in the case of *Videha Mukti*, this *Atma* or soul exits from the trapping of the body much like the breath going out from inside the body and finding liberation in the outside air. Even as the air does not perish after it leaves the body, the *Atma* which is the true identity of the creature also does not perish once it leaves the body and is set free.

The word *Videha* means without a body, and the word *Mukti* means liberation and freedom, emancipation and salvation. So loosely, the phrase '*Videha Mukti*' means 'freedom from the encumbrance and limitations of the body'. This *Videha Mukti*, generally speaking, is possible when the individual *Atma*, which is the truthful identity of the creature, leaves the body to merge with the cosmic *Atma* present outside the body of the individual creature. The example of the breath leaving the body is the best way to explain the concept. While the breath is inside the body, it represents the *Atma* of the individual because it is surrounded by the physical, gross body, but as soon as it is exhaled it becomes synonymous with being provided with *Videha Mukti* because it finds freedom from the encumbrances and limitations of the body and merges with the wind present in the vast space outside the body. So if a wise creature becomes totally unaware of his body so much so that he does not even feel the pain of a pin pricking it, when he is totally oblivious of the fact that the body even exists, then in that state of existence he is equivalent to having actually lost the body altogether—that is, the creature has obtained *Videha Mukti*. This state is usually achieved during meditation by Yogis when they enter '*Samadhi*' which is a trance-like state of consciousness.

A truly liberated soul is one who has understood the import of these two types of *Muktis* and creates a synergy between the two. Such a person not only becomes '*Jivan Mukti*', or freed from the burdens cast by this mundane world, but also attains '*Videha Mukti*', or is freed from the encumbrances and limitations caused by the body at the same

time. These two types of liberation and deliverance go hand in hand; they complement each other. The best example of a person having both these forms of Muktis simultaneously is the legendary king Janak (father of Sita and father-in-law of Lord Ram) because although he was a king taking care of the mundane work of the kingdom, internally he was completely detached from the world and is considered the most enlightened and wise king that ever existed. That is why he is also called 'Videha'. The concept of various 'Muktis' has been elaborately explained by Sri Ram to Hanuman in Shukla Yajur Veda's 'Muktiko-panishad'. This concept has been also explained by sage Ribhu to his disciple Nidagh in 'Mahopanishad, canto 2, verse nos. 36-73, and canto 5, verse nos. 23-41 amongst other Upanishads.

²The concept of *Samadhi* appearing in verse no. 2 is that state when the seeker attains the last stage in meditation when there is no agitation, and its place is taken over by utter silence or trance like state. In that silence, the cessation of the flow of thoughts results in annihilation of the mind, and with it, the body. When the thought processes cease, there can be no discrimination taking place. When discrimination ceases, the intellect cannot exist. Hence, in that final moment of silence, when the mind and intellect are dissolved—the thoughts are vanquished, the mind is conquered, discrimination is absent and the intellect is annihilated—the erstwhile individual merges with the infinite reality, resulting in supreme and endless bliss. This provides ecstasy which can't be described but only experienced by the aspirant/seeker.

Contemplation and meditation lead to Samadhi. Yogis also experience supreme bliss during Samadhi. Simply put, it is a trance like state when the consciousness has no perception of the external, physical world of sense objects and, on the contrary, it experiences the bliss of the pure self. This leads to an ecstatic state.

The term Samadhi is derived from the Sanskrit root 'Dha' which means to put or to place. To this root are added prefixes 'Sam' (well) and 'Aa' (fully). Thus the word Samadhi means 'putting or placing the mind fully well'.

In Vedanta, Samadhi means the knowledge that identifies the Atma with Brahm. It is commonly used to mean 'absorption or meditation'. The state of Samadhi is free from the dual defects (faults) of duality (that the creature and Brahm are separate) and effort (diligence in deeds and actions aimed towards the goal). That is, during the state of Samadhi, the creature loses its self independent identity and no effort is then required to experience the bliss of the supreme realisation of the absolute Truth—which is the Atma and Brahm are the same, are infinite and eternal.

There are two types of Samadhis— (i) Savikalpa Samadhi (absorption characterised by the perception of division, distinction or difference) and (ii) Nirvikalpa Samadhi (absorption free from division, distinction or difference).

The Savikalpa Samadhi is reached after long practice of the tenet 'I am Brahm' (i.e. there is no difference between me and Brahm). Unlike this practice wherein the seeker had to exert himself to maintain the thought that 'I am Brahm', during the Savikalpa Samadhi there is an effortless thought of 'I am Brahm'. This Samadhi is characterised by the perception of the distinction of the triumvirate consisting of (a) Meditator (Dhyatr), (b) Meditated object (Dheya) and (c) Meditation process (Dhyan). Though the Meditator has withdrawn his mind from all thoughts and maintains a continuous flow of a single pointed thought that 'I am Brahm', he still continues to have the distinction between (a) I, the Meditator, (b) the Object, that I am Brahm and (c) the very physical act of meditation. Nevertheless, by virtue of the strength of knowledge that 'he is Brahm', the triumvirate becomes illusory or imaginary just like the perception of various shapes of water—such as whirlpool, wave, bubble, foam/froth etc. are nothing else but water, or the water in a cup, a glass, a jar, a tray, a pond, a lake, a river, and ocean may have different names and contours but are water nonetheless.

Sri Sankarcharya has cited the example of a clay elephant (Sarva Vedanta Siddhanta Saar Sangraha, verse nos. 821-822) to say that the elephant form does appear inspite of the knowledge that it is, after all, clay. Similarly, inspite of the knowledge that everything is Brahm, the triumvirate does exist in Savikalpa Samadhi.

Nirvikalpa Samadhi— during this state, the ideal that I am the all-pervading Brahm takes firm root and it puts an end to all ignorance. The term means ‘no division or distinction or difference’. Here the seeker has no distinction between the triad of meditator or meditated object and the process of meditation.

The main difference between these two Samadhis is that in the former there is the ‘knowledge or awareness’ that I am Brahm while in the latter it is the ‘being’ of I am Brahm. The difference of knowing and being is quit evident. It is one thing to theoretically ‘know’ that I am Brahm and quite different to ‘be’ Brahm. When the thought I am Brahm becomes effortless and complete, the meditator loses the distinction between himself, the object (Brahm) and the process (meditation)— all merge into one entity. In this Nirvikalpa Samadhi, the meditator loses the distinction between himself (I) and the object (Brahm). As a result, the ego that ‘I am meditating upon Brahm’ is vanished, and with it, the triad. By extension, it means ‘there is no experience of distinction between the knower (meditator) and the known (Brahm)’.

In Savikalpa Samadhi, the thought ‘I am Brahm’ is available for perception while in Nirvikalpa Samadhi, the same thought is not available for perception. A lump of salt floating in water will be seen as distinct from water (Savikalpa Samadhi) but when that lump of salt dissolves in water, no one can see it; there is no distinction between the water and the salt (Nirvikalpa Samadhi).

The Nirvikalpa Samadhi is the plunging of the consciousness into the ocean of bliss encapsulated inside the causal body of the creature. All ignorance pertaining to the world is dispelled and therefore the world comes to an end simply because it exists only due to ignorance. Age, caste, position, opinion— none of these is a bar in entering the chamber of the self during Samadhi. It is open to all who seek it.

To conclude, we can say that Samadhi means that state when the seeker attains the last stage in meditation when there is no agitation, and its place is taken over by utter silence or trance like state. In that silence, the cessation of the flow of thoughts results in annihilation of the mind, and with it, the body. When the thought processes cease, there can be no discrimination taking place. When discrimination ceases, the intellect cannot exist. Hence, in that final moment of silence, when the mind and intellect are dissolved—the thoughts are vanquished, the mind is conquered, discrimination is absent and the intellect is annihilated—the erstwhile individual merges with the infinite reality, resulting in supreme and endless bliss and beatitude.]

अत्र श्लोका भवन्ति—तच्छास्त्रं शास्त्रितं चेति पौरुषं द्विविधं मतम् ।

तत्रोच्छास्त्रमनर्थाय परमार्थाय शास्त्रितम् ॥३॥

लोकवासनया जन्तोः शास्त्रवासनयापि च । देहवासनया ज्ञानं यथावन्नैव जायते ॥

द्विविधो वासनाव्यूहः शुभश्चैवाशुभश्च तौ । वासनौघेन शुद्धेन तत्र चेदनुनीयसे ॥४॥

तत्क्रमेणशु तेनैव मामकं पदमाप्नुहि । अथ चेदशुभो भावस्त्वां योजयिति संकटे ॥

प्राक्तनस्तदसौ यत्नाज्जेतव्यो भवता कपे । शुभाशुभाभ्यां मार्गाभ्यां बहन्ती वासनासरित् ॥५॥

पौरुषेण प्रयत्नेन योजनीया शुभे पथि । अशुभेषु समाविष्टं शुभेष्वेवावतारयेत् ॥६॥

अशुभाच्चालितं याति शुभं तस्मादपीतरत् । पौरुषेण प्रयत्नेन लालयेच्चित्तबालकम् ॥७॥

द्रागभ्यासगशाद्याति यदा ते वासनोदयम् । तदाभ्यासस्य साफल्यं विद्धि त्वममरिमर्दन ॥८॥

atra ślokā bhavanti—tacchāstram śāstritam ceti pauruṣam dvividham matam /
 tatrocchastramanarthāya paramārthāya śāstritam // 3 //
 lokavāsanayā jantoḥ śāstravāsanayāpi ca /
 dehavāsanayā jñānam yathāvannaiva jāyate /
 dvividho vāsanāvyūhaḥ śubhaścaivāśubhaśca tau /
 vāsanaughena śuddhena tatra cedanunīyase // 4 //
 tatkrameṇāśu tenaiva māmakaṁ padamāpnuhi /
 atha cedaśubho bhāvastvām yojayati samkate //
 prāktanastadasau yatnājjetavyo bhavatā kape /
 śubhāśubhābhyām mārgābhyām vahantī vāsanāsarit // 5 //
 pauruṣeṇa prayatnena yojanīyā śubhe pathi /
 aśubheṣu samāviṣṭam śubheṣvevāvatārayet // 6 //
 aśubhāccālitam yāti śubham tasmādapītarat /
 pauruṣeṇa prayatnena lālayeccittabālakam // 7 //
 drāgabhyāsavaśādyāti yadā te vāsanodayam /
 tadābhyāsasya sāphalyam viddhi tvamamarimardana // 8 //

मनुष्य का प्रयत्न दो प्रकार का होता है— शास्त्र अनुकूल एवं शास्त्र विरुद्ध। उनमें शास्त्र विरुद्ध पुरुषार्थ या प्रयत्न अनर्थ का कारण होता है और शास्त्र के अनुकूल प्रयत्न परमार्थ को देने वाला होता है। लोकवासना, शास्त्रवासना तथा देहवासना के कारण प्राणी को यथार्थ ज्ञान की प्राप्ति नहीं होती। वासनायें दो प्रकार की होती हैं— शुभ और अशुभ। शुभ वासनाओं के द्वारा यदि तुम (हनुमान्) ज्ञान का अनुशीलन करते हो तो उसके द्वारा मेरे पद को प्राप्त करोगे। यदि अशुभ भावों से युक्त रहते हो तो महान् संकट में पड़ोगे। हे कपिश्वर! पूर्व के संस्कारों को तुम्हें यत्नपूर्वक जीतना चाहिए। शुभ—अशुभ मार्गों से बहती हुई यह वासनारूपी नदी को अपने यत्न के द्वारा शुभ मार्ग में लगाना चाहिए। अशुभ मार्ग में जाते हुए वासना के प्रवाह को शुभ में मोड़ना चाहिए क्योंकि मन का यह स्वभाव है कि वह अशुभ से हटाने पर शुभ की ओर जाता है और शुभ से हटाये जाने पर अशुभ की तरफ जाता है। मनुष्य को चाहिए कि यत्न करके चित्तरूपी बालक को फुसलाकर शुभ में ही लगाये। अभ्यास के द्वारा जब दोनों प्रकार की वासनायें क्षीण होने लगे तब, हे शत्रुओं का मर्दन करने वाले हनुमान्, तुम जान लेना कि तुम्हारा अभ्यास परिपक्व हुआ (३-८)।

In this regard there is a 'Shloka' (scriptural hymn or verse) that says that a man's efforts and endeavours are of two types—(a) one that is against or opposed to the guidelines

prescribed by the scriptures, and (b) one that is in consonant with them or in accordance with the guidelines set by them.

Out of these two, the former is the root cause of all misfortunes, degradation, ruin and doom; pursuing such a path is futile, ruinous and a waste of time and energy. On the other hand, efforts made in accordance to the scriptural guidelines prove to be a boon for the creature's spiritual enhancement and welfare, and it gives emancipation and salvation to its soul.

The actual truth (as enunciated by the scriptures) cannot be learnt by the creature as long as it has 'Lok Vasana' (i.e. desire for, and attraction towards, this materialistic world), 'Shashtra Vasana' (i.e. desire to become expert in the scriptural books, to be much sought after for his literal knowledge, and to be recognised and honoured as such), and 'Deha Vasana' (i.e. to yearn for gratification of the sense organs). That is, these three Vasanas are the obstacles that come in the way of gaining truthful knowledge about the absolute Truth and irrefutable Reality.

The Vasanas¹ are again classified into two types—good and bad (or auspicious and inauspicious; un-corrupt and corrupt; the ones that lead to a creature's well being and its all round welfare and the ones that cause its ruin and degradation).

Oh Hanuman! If you pursue truthful knowledge by taking the help of good Vasanas, or by following the auspicious and righteous path shown by the scriptures, you will benefit immensely from it and get an opportunity to achieve the noble and exalted stature which is equivalent to the spiritual utopia that would give you access to my abode. On the contrary, if you follow bad, inauspicious and corrupt Vasanas, then you will land in great trouble.

Oh Lord of the monkeys! You must diligently endeavour to conquer/vanquish all the accumulated results of past deeds done by you. You should divert the surging river of the different Vasanas that is flowing through the various paths represented by all types good and bad desires that arise in a normal creature, paths that represent all types of inclinations and tendencies that are inherently and universally present in all the creatures that live in this world, into a channel that is uniformly pure and un-corrupt, that is uniformly pure and auspicious. That is, encourage your thought processes to pass through good and spiritually enhancing channels instead of allowing them to go wayward and swerve towards evil and sinful thoughts.

The flow of Vasanas (i.e. inherent tendencies and natural inclinations of the mind of the creature; the natural thoughts and desires that are universally present in all the creatures) through the path that is evil and bad should be industriously diverted towards a path that is considered good and auspicious by the scriptures. This is because it is a tendency of the mind that it cannot rest and is always in a state of flux. Therefore, as a consequence, when it is stopped from going towards evil and bad, it will automatically overflow into that channel which is good, and this is true for the opposite situation also². A man should try to tame the mischievous child-like mind most lovingly and courteously, and politely but firmly coax it, entice it and cajole it into doing what is good, righteous and virtuous.

When both the types of your Vasanas (i.e. both the good as well as the bad Vasanas) begin to disintegrate, get gradually diminished in their intensity and finally vanish altogether, then oh the vanquisher of enemies, you should become assured that your efforts are bearing fruits (3-8).

[Note—¹*Vasanas*—The pure consciousness (Atma) is the core of a man's personality. It is infinite, pure, all-pervading, omniscient, enlightened, changeless and supreme truth/reality. However, its infinite nature is clouded by the various *Vrittis* (inherent tendencies and inclinations) and *Vasanas* (desires and passion inherent in a man) resulting in the creation of a finite, limited, impure, corrupt, not fully enlightened, ever changing personality of the human being—such a person is called the 'perceiver-feeler-thinker-doer' entity. When the various *Vrittis* or *Vasanas* are eliminated or excluded (i.e. catheterized), the attitude undergoes transformation and metamorphosis from a perceiver-feeler-thinker entity (corresponding to the gross body, the mind and intellect collectively called the subtle body) into simple pure consciousness which, in reality, is the true identity of the creature.

Man's real and truthful nature is pure consciousness but he passes through the three different, distinct, relative states of the waker, dreamer and deep sleeper states as a result of the interaction or play of consciousness in the Gross, the Subtle and the Causal bodies respectively. No sooner the identification of the pure consciousness with any one or more of these bodies is removed than his original, pure, natural form is unfolded. This state is called self-realisation, or Godhood—or it is also called the state of supreme and sublime bliss, joy, happiness, peace and tranquility. Hence, when the pleural personality is removed, the real, singularly unique personality shines through.

It is the Atma which ignites/kindles/infuses life in the other 5 sheaths which are, left to themselves, inert and lifeless, even as a piece of iron is lifeless without the infusion of life into it by a magnet held nearby. This magnet is separate and distinct from the iron but it invisibly gives life to the dead, gross and inert piece of iron. The iron is the five sheaths and the magnet is the Atma. Remove the Atma and the man is as lifeless as the piece of iron.

According to Hanso-panishad of Shukla Yajur Veda, the Atma resides in the heart which is shaped like an 8-petal lotus. Each petal of this lotus symbolises one type of 'Vritti'. The petal facing to the east represents the righteous and noble inclinations; the petal facing south-east corner (Agneya) represents sleep, drowsiness, lethargy, inertia, and disinclination to work; the petal facing to the south direction represents cruel tendencies; the petal facing in the south-west angle (Nairitya) represents the inclination of the mind to be sinful, unrighteous and pervert; the petal facing towards the west represents the desires for sports, action and play; that petal facing to the north-west direction (Vayabya) represents the desire to be on the move, to go, roam and wander; the petal in the north direction represents the affection of a creature for Brahm, its true self and its desires to endear it; the petal in the north-east direction (Ishan) represents the desires for charity; and the petals surrounding the thalamus represent the tendency to renounce, to be dispassionate and detached from the artificial, sensual world (verse no. 8).

Vasanas are the numerous attractions, desires, yearnings, infatuations and other natural inclinations of the creature that tie him to this world. These *Vasanas* are of three types—viz. (a) 'Lok Vasana'—this is the desire and greed for wealth, fame, sensual objects, territorial gains, powers, majesty etc.; it also refers to the 'Vasanas' pertaining to the body vis-à-vis one's son, property and wealth which a person has acquired and enjoys, and the world around him—his relatives, his fame, his contacts, his friends, his obligation, contracts and responsibility; it also means to appease those who are related to him with this body. The *Vasanas* relating to the world are the various attractions and allurements that his apparently enchanting and captivating world presents to a person. It also refers to the various and endless responsibilities and obligations, real and imaginary, that a person has or imagines he has towards this world. (b) 'Shastra Vasana'—this is the desire and yearnings related to scriptures and literature, such as a desire to become expert

in them and be recognised as such, to studying them more and more, acquiring scholarship, expertise and accompanying fame, good name and money through them, become much sought after and acquire a wide followership based on this expertise and oratory etc. But this is a futile exercise because the scriptures are vast and like a fathomless ocean, and trying to realise the Supreme Truth by delving into the depths of the scriptures is like extracting pearl by churning the ocean. Though it is theoretically possible, but practically it is impossible and too far fetched. Such people rely too much on the letter of the scriptures and do not understand or follow their spirit, engrossing themselves in endless doubts and debates which in turn lead to confusions and contradictions. It is rare to find an enlightened soul amongst worldly scholars and orators, for their erudition is limited to gaining fame and name and nothing more. (c) 'Deha Vasana'—this is the insatiable desire and passion related to the gratification of the sense organs, such as becoming licentious, engrossing oneself in enjoyment of worldly sensual objects, and all other types of indulgences and gratifications.

Now, when we talk of the Atma as pure consciousness or an embodiment of light, the question arises 'how can we obtain the clearest perception of that reality?' The greatest exponent of Vedanta philosophy, sage Adi Sankaracharya prescribes the following four paths—(i) discrimination between the eternal and truthful, and the non-eternal and non-truthful, (ii) renunciation of desires for sensual gratification and enjoyment of pleasures from this materialistic world, (iii) development of six divine eclectic wealth—self control, surrender, faith, forbearance, peace/tranquility and poise of the mind, and (iv) sincere desire for liberation and deliverance, because it is only then that the creature will try to find ways to achieve it.

Basically there are three types of Vasanas as follows—(a) The 'Vasanas' pertaining to the body relate to the attachments that one has with one's son, property and wealth which a person has acquired and enjoyed with his body, and the world around him—his relatives, his fame, his contacts, his friends, his obligation, contracts and responsibilities. It also means gratification of the sense organs of the body as well as to appease those who are related to him with this body so that they continue to serve and help him and give comfort and pleasure to his body.

(b) The 'Vasanas' pertaining to the scriptures relate to the desire and passion for studying them more and more, acquiring scholarship, expertise and the accompanying fame and money through them, relying too much on the letter of the scriptures and not their spirit, engrossing oneself in endless discussions and debates leading to confusions and contradictions. The scriptures are vast and like a fathomless sea. Trying to realise the Supreme Truth by delving into the depths of the scriptures is like an attempt at extracting pearl by churning the ocean. Though it is theoretically possible, but practically it is impossible.

(c) The 'Vasanas' relating to the world are the various attractions and allurements that this apparently enchanting and captivating world presents to a person, drawing him like iron to a magnet. It also refers to the various and endless responsibilities and obligations, real and imaginary, that a person has, or imagines he has, towards this world. *'All human actions have one or more of these 7 causes—chance, nature, compulsion, habit, passion and desire'*—Aristotle.

'Do not ye yet understand that what so entereth the mouth goeth into the belly, and is cast out into the draught? But those thing that proceed out of the mouth come forth from the heart (and the mind); and they defile the man for out of the heart (and the mind) proceed evil thought, murders, adulteries, fornications, thefts, false witness (lies), blasphemies. These are the thing that defile a man' (Bible, St. Matthew, 15/17-20).

²The mind is compared to the surging river because like the river that is swollen, the mind is also powerful enough to crash through every barrier and cause havoc for the creature if it is not controlled. The river can inundate large tracts of land and cause immense troubles when it is in spate, and especially when it is not properly channelised. It would carry clean water along its normal course, but it also collects filthy garbage and litter if it overflows its banks into the countryside and inundates fields and villages. The same river can produce electricity in a dam, and it can cause floods and havoc if not harnessed properly. The mind and its inclinations have a similar tendency—if the mind is properly harnessed, it has stupendous potentials that can lead to a creature's welfare, but if it is left untended and loose then it can cause havoc for it.]

संदिग्धायामपि भृशं शुभामेव समाचर । शुभायां वासनावृद्धौ न दोषाय मरुत्सुत ॥९॥

sandigdhyāyāmapī bhr̥śaṃ śubhāmeva samācara /
śubhāyāṃ vāsanāvṛddhau na doṣāya marutsuta // 9 //

हे पवन कुमार! जहाँ वासना के अस्तित्व में सन्देह हो वहाँ शुभ वासनाओं का ही चिन्तन करो। शुभ वासनाओं में बुद्धि लगने पर कभी दोष उत्पन्न नहीं होता। (९)

Oh Son of the Wind God (marutsuta)! When in doubt, you should take the safer bet and focus your attention on Vasanas that are categorised as 'good'.

Be consciously and consistently focusing your attention towards good, auspicious, righteous, uncorrupt and noble Vasanas (and keep away from the opposite type of Vasanas, i.e. the bad ones). If such good Vasanas are enhanced, they never produce bad results.

[That is, if the choice is between good and bad Vasanas, the seeker should opt for the former, but when there is no choice, it is better to divert the mind forcefully towards things which are considered noble and good instead of letting the mind lying idle or allowing it to rest on bad thoughts because the mind can never rest in peace and will automatically, imperceptibly go towards unrighteous Vasanas as they are more pleasing for the gross body of the creature and gratifies its sense organs.] (9).

वासनाक्षयविज्ञानमनोनाशा महामते । समकालं चिराभ्यस्ता भवन्ति फलदा मताः ॥१०॥

vāsanākṣayavijñānāmanonāśā mahāmate /
samakālaṃ cirābhyastā bhavanti phaladā matāḥ // 10 //

हे महामति हनुमान्! वासनाओं का अक्षय, विज्ञान और मनोनाश— इन तीनों का एक साथ चीरकाल तक अभ्यास करने पर यह फल प्रदान करते हैं। (१०)

Oh most wise and intelligent Hanuman (matāḥ)! The three steps that help the seeker or aspirant to benefit from the truthful awareness of what constitutes Vasanas are the following— (i) diligent efforts that lead to disintegration, purging and elimination of Vasanas, (ii) acquisition of truthful knowledge about what constitutes Vasanas, and (iii) conquering of the mind. They produce their good results over a long period of time (10).

त्रय एवं समं यावन्नाभ्यस्ताश्च पुनः पुनः । तावन्न पदसंप्राप्तिर्भवत्यपि समाशतैः ॥११॥

traya evaṃ samaṃ yāvannābhyastāśca punaḥ punaḥ /
tāvanna pada-saṃprāptirbhavatyapi samāśataiḥ // 11 //

जब तक इन तीनों का बारम्बार एक साथ अभ्यास न किया जाय तब तक सैकड़ों वर्ष बीतने पर भी कैवल्यपद की प्राप्ति नहीं होती। (११)

Unless these three are diligently practiced simultaneously, one cannot achieve the ‘Kaivalya Pad’ (literally the only and one state of existence that is to become one with the supreme Lord or Brahm; emancipation and final salvation of the soul) even in hundreds of years (11).

एकैकशो निषेव्यन्ते यद्येते चिरमप्यलम् । तन्न सिद्धिं प्रयच्छन्ति मन्त्राः संकीर्तिता इच ॥१२॥

ekaikaśo niṣevyante yadyete ciramapyalam /
tanna siddhiṃ prayacchanti mantrāḥ saṃkīrtitā iva // 12 //

अगर अलग—अलग इनका खूब अभ्यास भी किया जाये तो जिस प्रकार टुकड़े—टुकड़े करके जपे हुए मंत्र सिद्ध नहीं होते उसी प्रकार इनकी सिद्धियाँ नहीं होती। (१२)

If they are practiced separately or in an ad-hoc basis, they do not produce the desired results even as the various Mantras prove useless if they are not repeated in a proper and an integrated way. [For example, the letters of the alphabet should be arranged and used in a proper sequence to form a meaningful word, phrase or sentence; otherwise, a fractured structure of the sequence of the same letters will make no sense at all.] (12).

त्रिभिरेतैश्चिराभ्यस्तैर्हृदयग्रन्थयो दृढाः । निःशङ्कमेव त्रुट्यन्ति बिसच्छेदाद्गुणा इव ॥१३॥

tribhiretaiścīrābhyastairhṛdayagranthayo dṛḍhāḥ /
niḥśaṅkameva truṭyanti bisacchedādguṇā iva // 13 //

यदि इन तीनों का चीरकाल तक अभ्यास किया जाय तो हृदय की दृढ़ ग्रन्थियाँ भी उसी प्रकार नष्ट हो जाती हैं जैसे कमल की नाल को तोड़ने पर उसके रेशे टूट जाते हैं। (१३)

If those three (see above) are practiced simultaneously over a long period of time with diligence and patience, the strong knots of the heart that tie down the creature to this artificial and deluding world are easily untied (or dismantled) just like the strands of fiber of a lotus flower fall apart when its stem is split/broken into two (13).

जन्मान्तरशताभ्यस्ता मिथ्या संसारवासना । सा चिराभ्यासयोगेन विना न क्षीयते क्वचित् ॥१४॥

janmāntaraśatābhyastā mithyā saṁsāravāsanā /
sā cirābhyāsayogena vinā na kṣīyate kvacit // 14 //

जिस झूठी संसार वासना का सैकड़ों जन्मों में अभ्यास हो रहा है वह चीरकाल तक साधन (प्रयास) किये बिना कदापि क्षीण नहीं होती। (१४)

The worldly desires and passions, greeds and yearnings which are being pursued over hundred of lives cannot be so easily purged and overcome without doing diligent practice as well as making sincere and industrious efforts for a long period of time (14).

तस्मात्सौम्य प्रयत्नेन पौरुषेण विवेकिना । भोगेच्छां दूरतस्त्यक्त्वा त्रयमेव समाश्रय ॥१५॥

tasmātsaumya prayatnena pauruṣeṇa vivekinā /
bhogecchāṁ dūratastyaktvā trayameva samāśraya // 15 //

इसलिए, पुरुषार्थ के द्वारा प्रयत्न करते हुए विवेकपूर्वक भोग की इच्छाओं को दूर से ही नमस्कार करके इन तीनों का अवलम्बन करो (१५)।

Hence, oh dear Hanuman, bow before (i.e. say good-by to) the desire for gratification of the sense organs as well as all yearnings and passions pertaining to this materialistic world from a distance, and instead of them you should follow the above three paths most diligently and intelligently (15).

तस्माद्वासनया युक्तं मनो बद्धं विदुर्बुधाः । सम्यग्वासनया त्वक्तं मुक्तमित्यभिधीयते ।
मनोनिर्वासनीभावमाचराशु महाकपे ॥१६॥

tasmādvāsanayā yuktaṃ mano baddhaṃ vidurbudhāḥ /
 samyagvāsanayā tyaktaṃ muktamityabhidhīyate /
 manonirvāsanībhāvamācarāśu mahākape // 16 //

वासना से युक्त मन को ज्ञानियों ने बद्ध बतलाया है और जो मन वासना से मुक्त हो गया है वह मुक्त कहलाता है। हे महाकपि! मन को वासनाहीन स्थिति में शीघ्र ले आओ। (१६)

Those who are erudite and wise have called the 'Mana' (mind-heart complex) which is full of Vasanas as being tied or shackled, while that which is without it is defined as being free or liberated.

Oh great Kapi (i.e. the Great Hanuman)! Therefore, you should bring the Mana in the latter category as soon as you can; the earlier the better for you (16).

सम्यगालोचनात्सत्याद्वासना प्रविलीयते । वासनाविलये चेतः शममायाति दीपवत् ।१७॥

samyagālocanātsatyādvāsanā praviliyate /
 vāsanāvilaye cetaḥ śamamāyāti dīpavat // 17 //

भलीभाँति विचार करने से और सत्य का अभ्यास करने से वासनायें नाश हो जाती हैं। वासनाओं के नाश होने से चित्त उसी प्रकार विलीन हो जाता है जैसे तेल के समाप्त हो जाने पर दीपक बुझ जाय। (१७)

Vasanas are gradually destroyed by proper thoughts, deep ponderings, contemplation and practicing of the Truth. When the Vasanas are exhausted, the 'Chitta' (i.e. mind-intellect complex and the sub-conscious) also vanishes (i.e. becomes defunct and ineffective) like the flame of the lamp that is extinguished (and its light vanishes) when its oil is exhausted (17).

वासनां संपरित्यज्य मयि चिन्मात्रविग्रहे । यस्तिष्ठति गतव्यग्रः सोऽहं सच्चित्सुखात्मकः ।१८॥

vāsanāṃ saṃparityajya mayi cinmātra vighrahe /
 yastiṣṭhati gatavyagraḥ so'haṃ saccitsukhātmakaḥ // 18 //

वासनाओं का भलीभाँति त्याग करके जो मुझ चैतन्य स्वरूप में दीपशिखा के समान निश्चल होकर रहता है वह मुझ सच्चिदानन्द स्वरूप को प्राप्त होता है। (१८)

He who abandons all Vasanas for good, and instead concentrates his attention unwaveringly and persistently on the pure conscious and truthful form of mine (i.e. Lord Ram who is Brahm personified) attains the supreme blissful state of existence that is synonymous with becoming one like me. In other words, such a wise man achieves that state where there is constant peace and tranquility on mind, leading to perpetual bliss and happiness for him (18).

समाधिमथ कार्याणि मा करोतु करोतु वा । हृदयेनात्तसर्वेहो मुक्त एवोत्तमाशयः ॥१९॥

samādhimatha kāryāṇi mā karotu karotu vā /
hṛdayenāttasarveho mukta evottamāśayaḥ // 19 //

समाधि अथवा कर्म करे या न करे। जिसके हृदय में वासना का अभाव हो गया है, वही मुक्त है, वही उत्तम है (१९)।

It does not matter whether such a person does various religious rituals or not; whether he practices Samadhi or not. He, in whose heart there is no trace of Vasana left, is the one who has been really and truthfully freed; he is really and truthfully exalted (19).

नैष्कर्म्येण न तस्यार्थस्तस्यार्थोऽस्ति न कर्मभिः । न ससाधनजाप्याभ्यां यस्य निर्वासनं मनः ॥२०॥
संत्यक्तवासनान्मौनादृते नास्त्युत्तमं पदम् ॥२१॥

naiṣkarmyeṇa na tasyārthastasyārtho'sti na karmabhiḥ /
na sasādhana-jāpyābhyāṃ yasya nirvāsanam manah // 20 //
saṁtyaktavāsanānmaunādṛte nāstyuttamam padam // 21 //

जिसके मन से वासनायें दूर हो गयी हों, उसे न कर्मों के त्याग से मतलब और न किसी कर्म अनुष्ठान से। उसे जप की भी आवश्यकता नहीं। सारी वासनाओं का त्याग करके मन में मौन धारण करना ही परम पद है दूसरा नहीं। (२०—२१)।

Those people who have removed the various Vasanas from their mind and heart are not unduly bothered about either doing any deed or not doing it. [This is because they do not get mentally and emotionally involved in any deed and their results; they do the deeds with a sense of total detachment and dispassion; they do deeds selflessly.]

They do not need to do 'Japa' (repetition of the divine Mantras) as well. [This is because the primary object of Japa is to purge the mind of all impure thoughts and fill it with pure thoughts. For a wise and realised person who has understood what constitutes

Vasanas and their degrading effect on his spiritual progress is automatically categorised as one who has good thoughts.]

To eliminate all Vasanas and become quiet, i.e. become free from all agitations and restlessness, is akin to being blissful and happy which are the hallmarks of the supreme state called 'Param Pad'. There is no other stature called 'the supreme state' except the abandonment/elimination of all the Vasanas and becoming silent (i.e. a state when all the agitations of the mind, intellect and the heart cease) (20-21).

वासनाहीनमप्येतच्चक्षुरादीन्द्रियं स्वतः । प्रवर्तते बहिः स्वार्थे वासनामात्रकारणम् ॥२२॥

vāsanāhīnamapyetaccakṣurādīndriyaṃ svataḥ /
pravartate bahiḥ svārthe vāsanāmātrakāraṇam // 22 //

किसी प्रकार की प्रत्यक्ष वासना न होने पर भी आँख आदि इन्द्रियाँ जो स्वतः अपने—आप बाह्य संसार में प्रवृत्त होती हैं, इसमें भी कोई न कोई सूक्ष्म वासना ही कारण है। (२२)

Though a wise man might have controlled his mind and vanquished his overt Vasanas (i.e. there might be no apparent passions, desires, greed and yearnings in him that can be seen overtly), but the tendency of the various sense organs of the body, such as eyes, to be attracted towards their respective objects of enjoyment in the external world are also a form of suppressed or latent, unapparent and covert Vasana. [That is, the tendency of the eye, for example, to look at pleasant scenes is also a form of desire or yearning of the heart and the mind to satisfy their need to look at pleasant views vis-à-vis unpleasant views.] (22).

अयत्नोपनतेष्वक्षि दृग्द्रव्येषु यथा पुनः । नीरागमेव पतति तद्वत्कार्येषु धीरधीः ॥२३॥

ayatnopanateṣvakṣi dṛgdravyeṣu yathā punaḥ /
nīrāgameva patati tadvat-kāryeṣu dhīradhīḥ // 23 //

अनायास सामने आये हुए दृश्य से आँख देखकर भी रागरहित ही रहती है, उसी प्रकार धीरवान पुरुष कार्य करते हुए भी उसमें अनाशक्त रहते हैं। (२३)

Even as the eyes have a natural tendency to glance randomly at all the myriad visible things that come within sight without actually 'seeing' them, or getting engrossed in closely observing them, or getting enchanted by them, a firm and resolute seeker who is patient and steady in his spiritual pursuit carries on with his work in this world without getting involved in it. [That is, the seeker does not get attached with the deeds done by

him at the sentimental level; he does all the deeds dispassionately and without bothering about the results, whether they are good or bad, compatible or unfavourable.] (23).

भावसंवित्प्रकटितामनुरूपा च मारुते । चित्तस्योत्पत्त्युपरमा वासनां मुनयो विदुः ॥२४॥

bhāvaṣaṁvitprakaṭitāmanurūpā ca mārute /
cittasyotpattyuparamā vāsanāṁ munayo viduḥ // 24 //

हे पवनतनय! जो सत्ता बुद्धि से प्रकट होती है और उसी के अनुकूल होती है तथा जिसमें चित्त का उदय और लय भी होता है, मुनि लोग उसी वृत्ति को वासना के नाम से पुकारते हैं। (२४)

On the Son of the Wind God (mārute)! The imaginary but majestic realms which are generated by the mind-intellect complex of the creature and are in accordance with its imaginations and compatibly favourable to it—erudite sages call these tendencies of the mind-intellect as Vasanas.

[The mind-intellect first creates a world which it likes. Then, since this world is in accordance to its likeness and compatible to it, the mind-intellect begins to remain engrossed in it; it repeatedly dwells on the enticing objects of this material world that seem to attract the mind-intellect much like the water attracts the fish. The world of attractions is generated by the mind-intellect apparatus for its own charm, and then the latter finds it so alluring and captivating for itself that it simply cannot resist its temptations. It wishes to delve on those subjects for a long time; they are sufficiently enticing for the mind as well as the intellect to constantly and repeatedly divert their attention towards them. In short, the mind-intellect or the Chitta of the creature becomes servile to the Vasanas pertaining to the world.]

Therefore, that tendency of the mind and the intellect to remain engrossed in the world involuntarily has been described as Vasanas by those who are wise and erudite (24).

दृढाभ्यस्तपदार्थैकभावनादतिचञ्चलम् । चित्तं संजायते जन्मजरामरणकारणम् ॥२५॥

dr̥ḍhābhyastapadārthaikabhāvanādatiçaṇḍalam /
cittaṁ saṁjāyate janmajarā-maraṇakāraṇam // 25 //

चिर—परिचित पदार्थों के चिन्तन से जो चित्त में चंचलता उत्पन्न होती है वही जन्म, जरा और मृत्यु का एकमात्र कारण माना गया है। (२५)

The state of flux, the anxiety, the restlessness, the agitation created in the mind-intellect due to persistent thought of those enticing/pleasing objects of the world, the reality of

which are already well known and normally do not qualify for any special attention — such a restless mind-intellect is at the root cause of birth, old age and death.

[This is because the mind would constantly think of those objects of which it is fond, and such constant thoughts would establish a permanent bond between the seeker and the object. When he dies, his mind would be hooked to this world, and this would determine his new birth because the soul would not desire any other thing but those things which the creature had been longing for when he was alive. For example, if a man is too much attached to his son and wife, he would die thinking about them and their welfare and so many things that are left undone by him that he had been planning to do for the son and the wife. So when he dies, these desires and unfulfilled dreams would impel him to take a new birth so that they can be completed. This is like a student yearning to clear a competitive examination by repeatedly appearing in it if he fails in his attempts; he seems to be obsessed with clearing that exam even at the cost of his health, and even when he realises that he does not have the required aptitude for the job that he aspires to bag. Compared to him is a wise student who takes the failure in his stride and moves ahead in life and takes some other job that is more compatible to his abilities and aptitude. The result is the first student becomes bogged down in frustration while the other one rises in life. In our present case, when a man gets involved in the world, he forgets the fundamental tenet of spiritualism that the Atma is the true identity of a creature, and that the Atma has no relationships. It is dispassionate and neutral. The body that gets involved in deeds, that establishes various relationships with the world, and that enjoys or suffers from the deeds or such relationships, is not the creature's true self. This wisdom implies that the creature never dies, never gets old and it never takes birth because the Atma is eternal, uniform and imperishable by nature, and hence its death, decay and birth does not arise at all.] (25)

वासनावशतः प्राणस्पन्दस्तेन च वासना । क्रियते चित्तबीजस्य तेन बीजाङ्कुरक्रमः ॥२६॥

vāsanāvaśataḥ prāṇaspandastena ca vāsanā /

kriyate cittabījasya tena bījāṅkurakramah // 26 //

वासना के कारण प्राणों में स्पन्दन होता है और उस कम्पन से पुनः वासना की उत्पत्ति होती है। इस प्रकार चित्तरूपी बीज में अंकुर लगते रहते हैं (२६)।

The Pran (i.e. the essential life sustaining dynamic forces present inside the body of a creature, usually referring to the 'vital winds' that keep the body alive) is subjected to constant shaking and stirring by the Vasanas generated in its mind and heart. This is because the Pran which is synonymous with breath has its primary seat in the heart, and any restlessness created by desires, passions and yearnings have a direct effect on the heart and through it upon the Pran. [That is why a man who has endless desires and aspirations are more prone to stress related medical problems as compared to a carefree man who has nothing to bother about in this world.]

These vibrations created in the Pran by one set of Vasanas generate more Vasanas, and the chain continues endlessly. The seed, so to speak, creates a tree of Vasanas which in its turn produces more seeds from which new trees are produced (26).

द्वे बीजे चित्तवृक्षस्य प्राणस्पन्दनवासने । एकस्मिंश्च तयोः क्षीणे क्षिप्रं द्वे अपि नश्यतः ॥२७॥

dve bīje cittavṛkṣasya prāṇaspandanavāsane /

ekasmiṃśca tayoh kṣīṇe kṣipraṃ dve api naśyataḥ // 27 //

चित्तरूपी वृक्ष के दो बीज हैं—प्राण स्पन्दन (प्राणों की गति) और वासना। इन दोनों में से एक भी नष्ट हो जाये तो दूसरा हो जाता है। (२७)

The symbolic tree of 'Chitta'¹, or the tree representing Chitta (i.e. mind-intellect complex along with the sub-conscious of the creature which are also called the creature's subtle body) has two types of seeds (causative aspects or factors that drive and control the Chitta)—(i) Pran (the vibrations of life; the rhythm and essential functions pertaining to life), and (ii) Vasanas (the compulsive forces that drive the creature towards the objects of this materialistic world at the cost of his mental peace).

Out of these, if one decays or if one is removed, the other follows suit (27).

[Note—¹*Chitta*—The power of the mind that has the faculty of reasoning and thought; the conscious intellect; the powers of discrimination, understanding, paying attention, memorizing, and the ability to recollect and store information that are characteristics of the conscious powers exhibited by the mind and intellect apparatus; the sub-conscious and memory; the ability to concentrate and focus the mind on anything. The concept has been elaborately described in Chandogya Upanishad, canto 7, section 5; Sanayso-panishad, canto 2, verse no. 42-46.

The stupendous power of Chitta, known as the *Chitta Shakti*, and how to control it for the spiritual welfare and Mukti (liberation and deliverance) of the creature has been extensively described in the following Upanishads—(i) Sam Veda:-- Chanodya Upanishad, Canto 7, section 5; Sanyas Upanishad, Canto 2, verse nos. 42-46. (ii) Atharva Veda:-- Annapurna Upanishad, Canto 1, verse nos. 37, 51,56; Canto 2, verse no. 12; Canto 4, verse nos. 12-16, 21, 24, 41-45, 48-51, 72, 79-83, 98; Canto 5, verse nos. 12, 40, 45-46, 63, 117.

Chitta is an integral *component of the Antahakaran* or the 'inner self' of a living being. This has been described in—(a) Krishna Yajur Veda's Shaarirako Upanishad of, verse no. 4; Tejobindu Upanishad, Canto 5, verse nos. 101-102; (b) Shukla Yajur Veda's Paingal Upanishad, Canto 1, verse no. 9, Canto 2, verse no. 3; Trishikhi Brahmin Upanishad, Canto 1, verse no. 6.

The word *Chitta* refers to the sub-conscious; the memory; the aspect of the mind that thinks, concentrates and focuses on anything or event. The faculty of reasoning and thought of the mind-intellect complex; the ability to pay attention and fix concentration of the mind upon a chosen subject which leads to understanding, along with a sharp memory to recall it later on for reference; the conscious intellect; the powers of discrimination, understanding and paying attention; memorizing and the ability to recollect and store information that are characteristics of the conscious powers exhibited

by the mind and intellect apparatus. This ability of the sub-conscious mind to remember anything is depicted when the man involuntarily reacts to any given situation depending upon his memory-bank. (The concept has been elaborately described in Chandogya Upanishad, canto 7, section 5; Sanayso-panishad, canto 2, verse no. 42-46).

The word *Shakti* means power and authority, potentials and energy that any entity possesses. Therefore, the combined stupendous powers exhibited by 'Chitta' are called Chitta Shakti.

The Atharva Veda's *Annapurna Upanishad*, Canto 4, verse no. 41 describes how the Chitta is compared to a tree having two types of seeds as follows—"If the Chitta (mind and sub-conscious) is compared to a tree, then it is said that it has two kinds of seeds. These are 'Vritti' (natural desires, temperaments, tendencies and nature of a creature) and 'Vrat' (exemplary self-control, the various regulations and disciplines followed by the creature voluntarily for his self-improvement and enhancement; the various vows and self-regulatory principles that one rigidly follows in his life to make oneself disciplined and orderly).

The various 'Vrittis' that a creature has keeps the Pran (vital winds; the life-forces inside the body) active and inspires the creature to do so many things with his gross body in order to meet the demands of these Vrittis. On the other hand, the 'Vrats' inculcate in him the virtues of self-discipline and self-restraint.

While the Vrittis make the creature restless, fidgety and agitated (like a balloon filled with air that moves at the slightest movement in air, or a tall slender tree that sways when struck by a strong wind during storms), the Vrats on the other hand make him peaceful, serene and rested (like a balloon that is tied with a short string to a peg on the wall, or like a tall but sturdy tree which does not sway even in the strongest wind).

{The word 'Pran' in this verse refer to the life-forces in the creature's body. Since 'life' is a synonym for the pure conscious Atma, it follows that the Atma is subjected to numerous problems due to the various Vrittis that are present in a living being. These Vrittis do not allow the Atma to rest in peace. They are like wild and untrained horses of a chariot; these horses would cause havoc for the charioteer and the passenger besides damaging the chariot itself.

On the other hand, the 'Vrats' are like the bridle and the whip used to tame and rein in the same wild horses.

In the example of the two types of trees cited here, while the tree representing the various 'Vrittis' of a creature makes life hell for him because of its constant swaying which makes the creature fearful of falling off its perch any moment, the one that is a metaphor for 'Vrats' provides calmness and peace to him.

In other word, the Jiva who allows the Chitta to harbour various Vrittis would be always restless and on the edge, while the Jiva who has learnt to practice various Vrats would be able to overcome the negative impact of the same Vrittis and maintain the peace, poise and calmness of his mind.} (41).

{If we read this verse in conjunction with verse no. 32, its profundity with respect to its metaphysical import would be self-evident. We have two trees—viz. A and B. Tree 'A' sprouts from a seed that is known as 'Vrittis', meaning various worldly tendencies, inherent temperaments and natural habits that a creature inherits. Therefore this symbolic tree is said to be structurally weak and unsteady in as much as it sways easily under the slightest of breeze representing the numerous temptations of the world, some small and some big, as well as the natural tendencies of the sense organs of the body to seek self-gratification and swerve towards their respective objects in this material world. Obviously, a bird living on such a tree would be very uneasy, disturbed and restless. Even a bird symbolizing the Maheshwar (i.e. an enlightened, wise and self-realised creature) would be not spared from the buffeting effects of the Vrittis for the simple reason that as

long as it lives on this tree it simply cannot avoid being influenced by its natural habitat or perch, so one can well imagine the disturbing condition of the other bird representing ordinary Jiva.

As compared to this is the tree called 'B' which sprouts from a seed known as 'Vrat'—meaning exemplary self discipline, self control and self restraint. The structural fiber of this tree can withstand even a storm, and thus stands steady and unmoving. The robust structure of this tree gives steadfast hold to the bird and it can rest peacefully in its nest or perch comfortably on its branch without getting agitated and restless, and without worrying for being felled. In this case, even the bird representing the ordinary Jiva would be comparatively comfortable and happy because its perch is steady and strong.

In essence this verse emphasizes the point that it is most important to control one's Vrittis and practice the virtues of Vrat if one wishes to obtain peace, tranquility, stability, happiness and bliss.}]

असङ्गव्यवहारत्वाद्भवभावनवर्जनात् । शरीरनाशदर्शित्वाद्वासना न प्रवर्तते ।
वासनासंपरित्यागाच्चित्तं गच्छत्यचित्तात् ॥२८॥

asaṅgavyavahāratvādbhavabhāvanavarjanāt /
śarīranāśadarśitvādvāsanā na pravartate /
vāsanāsaṃparityāgāccittaṃ gacchatyacittatām // 28 //

अनासक्त होकर व्यवहार करने से, संसार का चिन्तन छोड़ देने से और शरीर की नाशवानता पर विचार करने से वासना उत्पन्न नहीं होती। वासना का भली भाँति त्याग हो जाने पर चित्त अचित्ता को प्राप्त होता है (यानि कि उसकी वासना की प्रवृत्ति खत्म हो जाती है)। (२८)

There are three ways by which the birth of new Vasanas can be stopped—viz. (i) to do deeds without getting emotionally involved in them, without getting attached or engrossed in them, or to do them with complete dispassion, (ii) to stop thinking unduly about this artificial and perishable world, and (iii) to be constantly aware of the perishable, impermanent and despicable nature of this body. And once the Vasanas are annihilated, the mind-intellect complex becomes defunct or inert, i.e. it loses its capacity to generate new Vasanas. This is because the intelligence tells the creature about the horrifying effects of having Vasanas and their evil and abhorable nature. No wise person who loves himself would like to have any dealing with anything that is harmful to his own self interest (28).

अवासनत्वात्सततं यदा न मनुते मनः । अमनस्ता तदोदेति परमोपशमप्रदा ॥२९॥

avāsanatvātsatatam yadā na manute manaḥ /
amanastā tadodeti paramopāśamaṃpradā // 29 //

वासना के नष्ट हो जाने पर मन पदार्थों का चिन्तन करना छोड़ देता है जिससे परम शान्तिप्रद विवेक की उत्पत्ति होती है। (२९)

Obviously, when the Vasanas are destroyed or purged, the agitations of the mind automatically subside, because it is the different desires, yearnings, greed, passions, volitions, hopes and expectations pertaining to this world that keeps the creature constantly agitated and restless. The absence of Vasanas result in the mind remaining free from all yearnings and desires that had been keeping it hooked to the material and artificial world that the mind needed to satisfy its yearnings for gratifications of the sense organs. That is, the intellect takes charge from the emotional-driven heart and mind. Since intellect is empowered with the power to discriminate between what is good and what is bad, the creature is said to have acquired 'wisdom', and with the calming-down of the agitated mind, the creature achieves peace, tranquility, bliss and happiness (29).

अव्युत्पन्नमना यावद्भवानज्ञाततत्पदः । गुरुशास्त्रप्रमाणैस्तु निर्णीतं तावदाचर ॥३०॥
ततः पक्वकषायेण नूनं विज्ञातवस्तुना । शुभोऽप्यसौ त्वया त्याज्यो वासनौघौ निराधिना ॥३१॥

avyutpannamanā yāvadbhavānājñātatatpadaḥ /
guruśāstrapramāṇaistu nirṇītaṁ tāvadācara // 30 //
tataḥ pakvakaṣāyeṇa nūnaṁ vijñātavastunā /
śubho'pyasau tvayā tyājyo vāsanaugho nirādhinā // 31 //

जब तक तुम्हारे अन्दर विवेक एवं ज्ञान की उत्पत्ति नहीं हो जाती तब तक तुम्हें परमपद अज्ञात रहेगा और तब तक तुम गुरु एवं शास्त्र के प्रमाण द्वारा दिखाये हुए मार्ग का आचरण करो। तदन्तर तुम्हें जब तत्त्व का निश्चयपूर्वक ज्ञान हो जाये तब तुम निश्चिन्त होकर शुभ वासनाओं को भी छोड़ देना। (कृपया पद संख्या ३-८ देखें) (३०-३१)।

Till the time 'Gyan'¹ (truthful knowledge about the reality; self realisation) and 'Vivek' (erudition, wisdom, power to discriminate between the good and the bad) do not light up your inner-self, you should follow the lighted path shown by a wise teacher or by the scriptures. [That is, in the absence of the light generated by enlightenment and self-realisation, you need some help in your spiritual progress; otherwise you will be groping in the dark and might go astray. For this light, you should seek the guidance of the teacher or the scripture.] Gradually, when you become well-versed in the truth about the absolute, supreme and irrefutable Reality, you should abandon good Vasanas too. [Please see verse no. 3-8 also.] (30-31).

[Note—¹Gyan—It refers to gnosis. Truthful knowledge of what constitutes the absolute, eternal, universal, incontrovertible and irrefutable Reality and Truth. The realisation or awareness that Atma is, inter alia, different from the body, and is the true identity of a creature, is called 'Gyan'. This Atma is a very unique entity and is called the 'true self' of

the creature. Gyan refers to self realisation and attainment of enlightenment about the absolute Truth and Reality in this creation. It encompasses a broad swathe of philosophy which is taught by the Upanishads, called Vedanta. The difference between 'Gyan' and 'Vigyan' can be succinctly summed up in the statement—'Brahm is' or 'Lord is'. This awareness and firm conviction of its truth is Gyan, while to say truthfully that 'Brahm is I' or 'Lord is I' is called Vigyan.

The concept of Gyan has been explained in Adhyatma Ramayan, Aranya Kand, Canto 4, verse no.38-39. The seven steps to Gyan has been elaborately described in Mahopanishad, canto 5, verse nos.21-47 of the Sam Veda tradition.

In this context, there are two other relevant concepts—(a) Gyan Yoga and (b) Gyan Shakti. Gyan Yoga involves the intellect and mind to determine and delineate the true and the false; it helps to access and understand the reality and falsehood behind the manifested visible world which appears to be 'real' but is actually like a 'shadow of the truth'. This Gyan Yoga helps to establish the mind firmly into seeing unity in diversity. Those following Gyan Yoga are called 'seers' because they can 'see' beyond the visible, multifarious and bewildering variety of this false world. Gyan Yoga is in the realm of the intellect and discriminating mind of a creature. Gyan gives sufficient power, strength and wisdom to the creature which enlightens it about the good and the bad, about what is beneficial for it and what is ruinous for it. It is the empowerment obtained as a result of acquisition of knowledge, wisdom, erudition, enlightenment, sagacity, scholarship and expertise. This is called Gyan Shakti, simply because merely wish and determination wouldn't suffice if a person does not have the required knowledge and skill, the expertise and wisdom to accomplish his objectives successfully.]

द्विविधश्चित्तनाशोऽस्ति सरूपोऽरूप एव च । जीवनमुक्तः सरूपः स्यादरूपो देहमुक्तिगः ॥३२॥

dvividhacittanāśo'sti sarūpo'rūpa eva ca /

jīvanmuktaḥ sarūpaḥ syādarūpo dehamuktigaḥ // 32 //

चित्त का नाश दो प्रकार का होता है— सरूप और अरूप। जीवनमुक्त जीव का चित्त नाश 'सरूप' कहलाता है एवं विदेहमुक्त का 'अरूप' कहलाता है। अर्थात् जीवनमुक्त जीव का चित्त स्वरूप रहते हुए भी अचित्त हो जाता है तथा विदेहमुक्त होने पर उसका स्वरूप स्वतः ही नाश हो जाता है। (३२)

The annihilation or the vanquishing of 'Chitta' is of two types— (i) one with attributes or forms, and (ii) the other without attributes or forms. The seekers who are called 'Jivan Mukta' (see verse no. 2) —i.e. those who have freed themselves from the shackles of this deluding world while still alive and living in it, are able to annihilate their 'Chitta' by going about their worldly affairs dispassionately, selflessly and remaining totally detached towards everything. This is called annihilation or the vanquishing of 'Chitta' while it has a definitive form, because the wise person has to focus the mind on the work at hand and do it with the same diligence that is used by the man who is emotionally and mentally involved with this world and his deeds. Outwardly, there seems no difference between the two men, but the mental state of detachment and dispassion distinguishes them.

Similarly, those who are 'Videha Mukta' — i.e. those who have shed their mortal coil (the gross body), are able to purge the mind-intellect complex for good because they do not have either any gross and physical body which has a definitive form or any unfulfilled desires left at the time of death, and therefore they have no reason to re-enter the cycle of birth and death (32).

[Note—The concepts of Jivan Mukti and Videha Mukti have also been described in note of verse no. 19, Canto 2 of Shatyayani Upanishad of the Shukla Yajur Veda tradition.]

अस्य नाशमिदानीं त्वं पावने शृणु सादरम् ॥३३॥

asya nāśamidānīm tvaṃ pāvane śṛṇu sādaram // 33 //

हे पवनसुत! अब एकाग्रचित्त से मनोनाश के विषय में सुनो। (३३)

Annihilation/control/purging of the mind:- Oh Son of the Wind God (pāvane)! Now listen attentively about the purging and annihilation of the mind (33).

चित्तनाशाभिधानं हि यदा ते विद्यते पुनः । मैत्र्यादिभिर्गुणैर्युक्तं शान्तिमेति न संशयः ।
भूयोजन्मविनिर्मुक्तं जीवन्मुक्तस्य तन्मनः ॥३४॥

cittānāśābhidhānam hi yadā te vidyate punaḥ /
maitryādibhirguṇairyuktaṃ śāntimeti na saṃśayaḥ /
bhūyojanmavinirmuktaṃ jīvanmuktasya tanmanaḥ // 34 //

जब तुम्हारा मन चित्तनाश की स्थिति को प्राप्त हो जायेगा (यानि कि जब चित्त की वृत्तियों के प्रति आशक्ति खत्म हो जायेगी) तब मैत्री, करुणा, मुदिता और उपेक्षा प्रभृति गुणों से युक्त होकर वह परशान्ति को प्राप्त कर लेगा। इसमें कोई संशय नहीं है। जीवनमुक्त जीव का मन आवागमन से मुक्त हो जाता है। (३४)

When your mind and sub-conscious has reached that state when it has purged itself of all its Vrittis (inherent tendencies and temperaments; its natural yearnings, desires and greed pertaining to this world), when it has conquered all its attachments and allurements with this enticing world, when it has vanquished its tendencies to seek gratification and comfort from the material world—it is only then it acquires such noble virtues as universal friendship and brotherhood, compassion and mercy, remaining perpetually in a state of no worry and no agitation, and remaining established in total dispassion, detachment, non-involvement and neutrality. This state provides perpetual and eternal happiness and tranquility, contentedness and peace, beatitude and felicity. Such a person

is deemed to be liberated and delivered even though he is alive because his mind and heart have become free from all bondages (34).

सरूपोऽसौ मनोनाशो जीवन्मुक्तस्य विद्यते । अरूपस्तु मनोनाशो वैदेहीमुक्तिगो भवेत् ॥३५॥

sarūpo'sau manonāśo jīvanmuktasya vidyate /
arūpastu manonāśo vaidehī- muktigo bhavet // 35 //

अतः उसका वह 'मनोनाश सरूप' कहलाता है। विदेहमुक्ति मिल जाने पर वही 'मनोनाश अरूप' कहलाता है। (३५)

In short, if the mind is controlled and freed from all worldly bondages while the man is alive, it is but natural that at the time of his death his mind would be free from all bondages at the time of death. Otherwise, he would be dying worrying about his unfulfilled desires and unaccomplished tasks. This would obviously lead to restlessness at the time of death, and this would result in his taking birth again in order to fulfill what is unfulfilled, and to finish what is yet unfinished. Agitations never give peace. There is no doubt about it (35).

सहस्राङ्कुरशाखात्मफलपल्लवशालिनः ॥३६॥

अस्य संसारवृक्षस्य मनोमूलमिदं स्थितम् । संकल्प एव तन्मन्ये संकल्पोपशमेन तत् ॥३७॥

sahasrāṅkuraśākhātmaphalapallavaśālinah // 36 //
asya saṁsāravṛkṣasya mano-mūlamidaṁ sthitam /
saṁkalpa eva tanmanye saṁkalpopaśameṇa tat // 37 //

अतः सहस्रों अंकुर, त्वचा, पत्ते, शाखा एवं फूल—फल से युक्त इस संसाररूपी वृक्ष का यह मन ही मूल कारण है। यह मन संकल्परूप होता है। अतः संकल्प को हटाकर उस मन को सुखा डालो जिससे वह संसार वृक्ष भी निरस होकर सूख जाये। (३६—३७)

Hence, the mind is the 'root' of this vast, colossus world-like tree with thick bark and huge branches, well laden with all sorts of seeds, fruits, flowers and leaves.

The mind is full of 'Sankalps' (i.e. numerous volitions, resolutions, determinations, vows and promises, firm hopes and aspirations). Hence, get rid of these so that the tree-like world loses its nourishment and charm, and consequentially it would gradually dry up (36-37).

शोषयाशु यथा शोषमेति संसारपादपः । उपाय एक एवास्ति मनसः स्वस्य निग्रहे ॥३८॥
मनसोऽभ्युदयो नाशो मनोनाशो महोदयः । ज्ञमनो नाशमभ्येति मनो ज्ञस्य हि श्रृङ्खला ॥३९॥

śoṣayāśu yathā śoṣameti saṁsārapādapaḥ /
upāya eka evāsti manasaḥ svasya nigrahe // 38 //
manaso'bhyudayo nāśo manonāśo mahodayaḥ /
jñamano nāśamabhyeti mano jñasya hi śṛṅkhālā // 39 //

मन के निग्रह का एक ही उपाय है— वह यह निश्चय करना कि मन के अभ्युदय, उसका विकास, उसका विनाश—पतन एवं उसके नाश में ही उसका महान् भला एवं उन्नति है। ज्ञान से मन का नाश होता है। अज्ञानी का मन उसके लिए बन्धन का कारण है (३८—३९)।

The only way to restrain and subject the mind to self-restriction, and to calm down its agitations and restlessness, is to have firm faith in the fact that the mind's best interests are served by not allowing it to go unleashed because that will lead to its downfall, it will be detrimental to its own good and welfare. On the other hand, controlling it, putting it under leash, and subjecting it to self restrain will be for its own good and welfare.

This erudition, wisdom and sagacious thinking, called Gyan, helps to control the mind; it helps to put a leash on the mind. An ignorant person's indulgent, reckless and untamed mind is like a shackling chain for him. (38-39).

तावन्निशीव वेताला वल्गन्ति हृदि वासनाः । एकतत्त्वदृढाभ्यासाद्यावन्न विजितं मनः ॥४०॥

tāvanniśīva vetālā valganti hr̥di vāsanāḥ /
ekatattvadr̥ḍhābhyāsādyāvanna vijitaṁ manaḥ // 40 //

रात्रि में भूत—बेताल की भाँति हृदय में वासनाओं का जोर तभी तक रहता है जब तक एक परमतत्त्व दृढ़ भाव से मन पर विजय न पाये। (४०)

The free-run of the Vasanas in the heart of the seeker are like the ghosts and phantoms of the night. They exist only till the time the seeker is not aware of the Truth, which is like a light that dispels darkness of ignorance; and with the darkness gone, the ghosts and phantoms also vanish. The mind can be controlled only by realising the truth of one vital factor— that is, the entire world is false, the Atma is pure and the only conscious factor, it is blissful and eternal, and it is synonymous with the supreme Brahm (40).

प्रक्षीणचित्तदर्पस्य निगृहीतेन्द्रियद्विषः । पद्मिन्य इव हेमन्ते क्षीयन्ते भोगवासनाः ॥४१॥

prakṣiṇacittadarpasya nigr̥hītendriyadviṣaḥ /
padminya iva hemante kṣīyante bhogavāsanāḥ // 41 //

जिनका चित्त, अभिमान और इन्द्रियरूपी शत्रु वश में हो गये उनकी भोग वासनायें उसी प्रकार क्षीण हो जाती हैं जैसे हेमन्त ऋतु के आने पर कमलिनी—कमल का पौधा अपने आप नष्ट हो जाता है। (४१)

Those who have conquered their three enemies, viz. their ‘Chitta’ (mind, sub-conscious and intellect; see note of verse no. 27-31), their ‘Abhimaan’ (false pride, vanity, arrogance, conceit, boastfulness, rashness, haughtiness and hypocrisy) and their ‘Indris’ (various sense organs), their Vasanas are automatically annihilated just like the lotus flower that withers away itself at the approach of snowfall in winter (41).

हस्तं हस्तेन संपीड्य दन्तैर्दन्तान्विचूर्ण्य च । अङ्गान्यङ्गैः समाक्रम्य जयेदादौ स्वकं मनः ॥४२॥

hastam hastena sampīḍya dantairdantānvicūrṇya ca /
aṅgānyaṅgaiḥ samākramya jayedādaḥ svakaṁ manaḥ // 42 //

अतः तुम पूरी शक्ति लगाकर दाँत हाथ पीस कर पहले अपने मन को जीतो। (४२)

Therefore, you should use all means to first exercise control over your mind-intellect complex, and do it diligently and by making industrious efforts—make an all-out effort to control it by wringing your hands, grinding your teeth, and exerting pressure upon the mind and the intellect (42).

उपविश्योपविश्यैकां चिन्तकेन मुहुर्मुहुः । न शक्यते मनो जेतुं विना युक्तिमनिन्दिताम् ॥४३॥

upaviśyopaviśyaikāṁ cintakena muhurmuḥuḥ /
na śakyate mano jetuṁ vinā yuktimaninditām // 43 //

बारम्बार एकाग्रचित्त होकर बैठने तथा युक्ति से आत्मचिन्तन करने के अतिरिक्त मन को जीतने का कोई दूसरा उपाय नहीं है (४३)।

There is no other better way to conquer the mind than to sit down silently and peacefully, with a focused intellect, to contemplate and concentrate upon the pure-self or the pure conscious Atma (43).

अङ्कुशेन विना मत्तो यथा दुष्टमतङ्गजः । अध्यात्मविद्याधिगमः साधुसंगतिरेव च ॥४४॥
 वासनासंपरित्यागः प्राणस्पन्दनिरोधनम् । एतास्ता युक्तयः पुष्टाः सन्ति चित्तजये किल ॥४५॥
 सतीषु युक्तिष्वेतासु हठान्नियमयन्ति ये । चेतसो दीपमुत्सृज्य विचिन्वन्ति तमोऽङ्गनैः ॥४६॥
 विमूढाः कर्तुमुद्युक्ता ये हठाच्चेतसो जयम् । ते निबध्नन्ति नागेन्द्रमुन्मत्तं बिसतन्तुभिः ॥४७॥

aṅkuśena vinā matto yathā duṣṭamataṅgajaḥ /
 adhyātmavidyādhigamaḥ sādhusaṁgatireva ca // 44 //
 vāsanāsaṁparityāgaḥ prāṇaspanḍanirodhanam /
 etāstā yuktayaḥ puṣṭāḥ santi cittajaye kila // 45 //
 satīṣu yuktiṣvetāsu haṭhānniyamayanti ye /
 cetaso dīpamutsrjya vicinvanti tamo'ṅjanaiḥ // 46 //
 vimūḍhāḥ kartumudyuktā ye haṭhāccetaso jayam /
 te nibadhnanti nāgendramunmattaṁ bisatantubhiḥ // 47 //

जिस प्रकार मतवाला हाथी अंकुश के बिना वश में नहीं आता उसी प्रकार चित्त को वश में करने के लिए अध्यात्म विद्या का ज्ञान, सत—संगति, वासनाओं का परित्याग और प्राणवायु का निरोध (प्राणायाम)— ये प्रबल उपाय हैं। इन श्रेष्ठ उपायों के रहते हुए जो हटपूर्वक दूसरे उपायों से चित्त को रोकने की चेष्टा करते हैं वे दीपक को छोड़कर अन्धकार में भटकते हैं। ऐसे मूढ़ पुरुष जो हट से चित्त को वश में करने का प्रयास करते हैं वे मानव उन्मत्त हाथी को कमल नाल के द्वारा बाँधने का प्रयास करते हैं। (४४—४७)

Even as a wild and intoxicated elephant cannot be brought under control without a goad, the potent and powerful instruments/implements that are needed to control the ever agitated mind-intellect called the Chitta are the following— (i) the acquisition of spiritual knowledge, (ii) company of good, wise and pious people, (iii) total abandonment or forsaking of all Vasanas, and (iv) the practice of 'Pranayam' (i.e. Yoga exercises in which the vital wind forces of the body—especially breathing process—are controlled). Those people who try to forcibly mollify and control the wild and reckless elephant representing the mind-intellect complex by any other means are groping in the dark without the light of a lamp, and they are trying to tie the elephant with the help of the stem of a lotus flower (44-47).

द्वे बीजे चित्तवृक्षस्य वृत्तिव्रततिधारिणः । एकं प्राणपरिस्पन्दो द्वितीयं दृढभावना ॥४८॥

dve bīje cittavṛkṣasya vṛttivratatidhāriṇaḥ /
 ekaṁ prāṇapariṣpando dvitīyaṁ dṛḍhabhāvanā // 48 //

वृत्तिरूपी लता के आश्रय स्वरूप चित्तरूपी वृक्ष के दो बीज हैं— एक है प्राणों का स्पन्दन (गति) और दूसरा है दृढ़ भावना। (४८)

The different 'Virtis' (i.e. habits, natural temperaments, inherent tendencies and inclinations of a creature) are like creepers, and they rely on the tree of 'Chitta' (the mind-intellect and the sub-consciousness) for support and sustenance. This tree has two types of seeds—(i) The vibrations of the wind forces of life (called the Pran), and (ii) firm resolves, convictions and beliefs that a person has cultivated (48).

सा हि सर्वगता संवित्प्राणस्पन्देन चाल्येत । चित्तैकाग्रयाद्यतो ज्ञानमुक्तं समुपजायते ॥४९॥

sā hi sarvagatā saṁvitprāṇaspandena cālyate /
cittaikāgryādyato jñāna-muktaṁ samupajāyate // 49 //

प्राण वायु की गति से घट—घट चेतना चलायमान हो उठती है। चित्त की एकाग्रता से ज्ञान की प्राप्ति होती है और उससे मुक्ति प्राप्त होती है। अतएव चित्त को एकाग्र करने के लिए ध्यान करने की यथोचित विधि बतलायी जाती है। (४९)

The vibrations of the Pran activate the life that is present in each individual creature. The concentration and firmness of the Chitta (i.e. the steadfastness and firm convictions of the mind)—when properly directed and focused— results in awareness and acquisition of truthful knowledge about the absolute Truth and the Realty of the world and existence, without any faltering or stumbling at every distraction and obstacle coming in the path of the seeker/aspirant. This results in his Mukti, i.e. his liberation and deliverance from this deluding and artificial world; emancipation and salvation of his soul (49).

तत्साधनमथो ध्यानं यथावदुपदिश्यते । विनाप्यविकृतिं कृत्स्नां संभवव्यत्ययक्रमात् ।
यशोऽरिष्टं च चिन्मात्रं चिदानन्दं विचिन्तय ॥५०॥

tatsāadhanamatho dhyānaṁ yathāvadupadiśyate /
vināpyavikṛtiṁ kṛtsnāṁ saṁbhavavyatyayakramāt /
yaśo'riṣṭaṁ ca cinmātraṁ cidānandaṁ vicintaya // 50 //

चित्त अगर सर्वथा विकारहीन न हो पाये तो भी चैतन्य—चिदानन्द स्वरूप परमब्रह्म का चिन्तन करो। जिस क्षण चित्त चिदानन्द में आरूढ़ होता है वह यश की स्थिति है और जिस क्षण उससे अलग होता है वह अरिष्ट की स्थिति है। चित्त की चंचलता के कारण यह स्वाभाविक स्थिति होती है। इसलिए प्रयास करके पुनः चित्त को परमब्रह्म में लगाओ (५०)।

Therefore, amongst the means to put a leash on and harness the potential of the mind-intellect complex, the process of 'Dhyan'¹ (i.e. meditation, contemplation, focus of attention on the pure-self and concentration on the truth and absolute reality), as enshrined in and enunciated by the Upanishads, has been prescribed as a chief mean or way to do so.

Even if it is not possible for your mind-intellect apparatus to be purged of all its faults and impurities (i.e. impure thoughts, corrupt tendencies, worldly desires and passions are not fully expunged from the mind), you should still try to contemplate upon the supreme transcendental Brahman who is an embodiment of eternal, infinite, absolute and supreme bliss and happiness. The instant the mind steps upon this citadel of eternal bliss and contentedness, it attains the state of glory and majesty, whereas diversion from this path produces infamy and ruin; it leads to it being denigrated to sorrows and torments associated with this world.

The natural habit of the mind is to remain in a state of flux² and take the easy path downhill towards worldly enjoyments and gratification of the sense organs (because spiritual efforts are an uphill task requiring diligence and industry). So, you must constantly try to wean the mind away from going astray down hill, and instead pull it industriously up to focus on the supreme Brahman (50).

[Note--1 Dhyan—The Sanskrit word 'Dhyan' means 'to think or to cogitate'. Here it means both contemplation as well as meditation. The word also means 'attention; focus'. So, this word is generally understood in common parlance to be similar to contemplation and meditation, concentration and focusing of the conscious mind. It covers both the terms in its ambit. (The concept of Dhyan has been described in detail in Chandogya Upanishad, canto 7, section 6 and 18).

The appropriate word for contemplation in Sanskrit would be 'Manan and Chintan' which will roughly mean 'deep thought, reflection, pondering and application of mind'. The Upanishads stress on this 'Chintan-manan' aspect of the mind-intellect when it talks about 'Dhyan'. Greatest of scientific discoveries were made more by intuition than anything else. That is why intuition is closely related to the so-called 'sixth sense' in a man, i.e. a state when the intuitive man knows what is the correct path to choose from a variety of options, and more often than not, he is correct. We can say that this 'intuition' is the guidance provided by the subtle soul/Atma of the creature. Not everybody is equally intuitive by nature; this is because some persons, by virtue of their past actions and deeds have a thicker layer of Vasanas and Vrittis surrounding their Atma while others have a thinner layer so that the voice coming out of the Atma is easily heard in the latter case while it is muzzled and suppressed in the former case.

Definition of Dhyan:- Patanjali Yogasutra has described 'Dhyan' as concentration. Dhyan is that state in which the inner mind tries to see the reality behind things. This 'thinking' process links it with contemplation while concentration function links it with meditation. According to Agni Puran, contemplation with a calm mind is Dhyan while Garud Puran has defined it as concentration on the Brahman. Dhyan, therefore, leads to enlightenment. Woodworth, in his book 'Psychology', writes that the mind concentrates on one impulse at a time and neglects others. So, Dhyan in this context means 'to become alert and activated for doing a work or seeing an object exclusively'. Dhyan is momentary in the beginning, but it becomes permanent later on with practice. Sidney Smith defines Dhyan as 'to forget everything else except the main objective'. Charles Dickens views Dhyan as 'useful, harmless, definite and a beneficial process of the mind'. According to Bergansa, 'suppression of external distractions is essential for the deepening expansion of Dhyan'. Edgar Casey says that 'Dhyan brings to the fore the

latent powers of creativity in a person. This creativity improves and enriches his physical, mental and spiritual aspects'. John White in his renowned work 'The meeting of science and spirit' has enumerated many benefits of Dhyan—promotion of physical health, reduction of tension, anxiety and aggressiveness, it leads to self realisation and self improvement and development. He further says that the benefit of meditation are the following— feeling of tranquility, freedom, reduction of tiredness and depression, relief from pains, increase in positive traits such as sympathy and empathy for others, believe in divinity and purity of self etc. Michael Murphy and Steven Donovan, in their research work titled 'The physical and psychological effects of meditation' have mentioned that meditation/Dhyan helps to regulate and control electrical and chemical activity of the brain, the rhythm of the heart, regulates blood pressure, the skin's ability to resist infection and it regulates general metabolism.

Sankaracharya has explained that the many Vedic rituals such as sacrifices had been transformed as mental concepts for contemplation and meditation by Chandogya Upanishad because any defect in the performance of a ritual according to the Vedas, however small and inconsequential, could devalue and derail the whole process. Further, elaborate rituals required huge preparation and expenditure. So he prescribed that meditation was far better, safer and surer means of attaining the same benefits that elaborate sacrifices offered. Contemplation and meditation are equally efficient in spiritual pursuit of the aspirant. Nevertheless, the former (contemplation) has intellect and mind as its main focus while the latter (meditation) concentrates on the mind and body to be effective. Sacrifices, as compared to them, are merely physical rituals.

As is evident, the chariot moves in the proper direction when all the horses are controlled simultaneously. So a holistic and an all-inclusive, well synchronised and homogenous approach is needed by a seeker/aspirant to attain success in his endeavour to get liberation and deliverance from the horrible torments agitating him as well as to attain emancipation and salvation for its soul from this world.

²*Mental Flux*—The five states of the mind are the following—(i) Kshipta, (ii) Mudha, (iii) Vikshipta, (iv) Ekaagra, and (v) Nirudha.

The 'Kshipta' is the worst type of the mind characterised by extreme recklessness and restlessness. It is susceptible to various negative traits such as confusion, conflicts, anger, anxiety, worry, tension, agitations of all kinds etc.

The 'Mudha' is the dull, inert and indolent state of the mind. These first two states of the mind are predominantly 'Tamas' in nature.

The 'Vikshipta' state is a 'distracted' state of the mind in which it swings between the extremes of calmness and agitation. This is a 'Rajasic' quality.

The 'Ekagra' state is a focused or concentrated mind. It is a state in which the mind can keep alert and pin-pointed on any subject it is focusing upon. It helps to cultivate discipline in the aspirant.

The 'Nirudha' state is that state of the mind in which there is no mental flux of any kind. It is a kind of trance-like state of bliss and happiness. The last two states of the mind are called 'Satvik' qualities of the creature.]

अपानेऽस्तंगते प्राणो यावन्नाभ्युदितो हृदि । तावत्सा कुम्भकावस्था योगिभिर्यानुभूयते ॥५१॥

apāne'staṁgate prāṇo yāvannābhyudito hr̥di /

tāvatsā kumbhakāvasthā yogibhīryānubhūyate // 51 //

अपानवायु के भीतर रोक दिये जाने पर जब तक हृदय में प्राण वायु का उदय नहीं होता तब तक वह 'कुम्भक—अवस्था' में रहती है जिसका योगी लोग अनुभव करते हैं । (५१)

When the 'Apaan Vayu' (the wind passing downwards through the anus; the word also refers to self-praise and pride) is withheld inside the body and the Pran Vayu (the wind force that lifts the soul up, the vital force that drives the mind and intellect as well as the heart of the creature; also meaning the wind filling the lungs and driving up the respiratory tract) does not make its presence felt in the heart of the aspirant, the former wind is said to be in a state of control, and this state is known as 'Khumbhak'. [The word literally means being trapped inside a pot; the pot here refers to the abdomen and intestines. The Apaan Vayu is hot because it is energised by the food eaten by the creature and also because it is especially empowered to help digest the food eaten by the creature, a process that is aided by the latent heat of this wind. When this hot air is trapped inside the body, the comparatively cool wind called the Pran Vayu, which is actually the breath present in the lungs, also gets heated, and once hot, it rises up to get exhaled through the nostrils. This physical process is symbolised by saying that the process of Khumbhak activates the Pran Vayu.] This state is experienced by Yogis (ascetics) (51).

बहिरस्तंगते प्राणे यावन्नापान उद्गतः । तावत्पूर्ण समावस्थां बहिष्ठं कुम्भकं विदुः ॥५२॥

bahirastamgate prāṇe yāvannāpāna udgataḥ /

tāvatpūrṇaṁ samāvasthāṁ bahiṣṭhaṁ kumbhakam viduḥ // 52 //

प्राणवायु के रोक दिये जाने पर जब तक अपानवायु का उदय नहीं होता तब तक उसे 'बाह्य कुम्भक' कहते हैं । (५२)

On the contrary, when the Pran Vayu is stopped and till the time the Apaan Vayu does not emerge or gets activated, the stage is called 'Vaahya or Bahistha Kumbhak' or external incarceration of the vital winds. [It is 'external' because the Apaan Vayu has its habitat in the intestines while the Pran is said to have its seat in the heart where the Atma is also said to reside. This fact makes the heart the superior seat of authority and power structure of the creature because the supreme transcendental Lord is represented by the Atma and Pran, and not the Apaan wind. Therefore, holding of the wind outside the heart is virtually 'external' for the Atma.] This is the view of wise ones (52).

ब्रह्माकारमनोवृत्तिप्रवाहोऽहंकृतिं विना । संप्रज्ञातसमाधिः स्याध्यानाभ्यासप्रकर्षतः ॥५३॥

brahmākāramanovṛttipravāho'haṁkṛtiṁ vinā /

saṃprajñātasamādhiḥ syāddhyānābhyāsaprakarṣataḥ // 53 //

जब चौरकाल तक ध्यान का अभ्यास करते रहने पर अहंकार विलुप्त हो जाता है और मनोवृत्ति ब्रह्माकार में प्रवाहित होने लगती है—तब उसे ‘सम्प्रज्ञात’ समाधि कहते हैं। (५३)

When ‘Ahankar’ (ego, false pride, haughtiness, arrogance, vanity) and the desire of the ‘Mana’ (mind and heart) to seek gratification from the external world (i.e. the natural inclination of the Mana to be tempted by the uncountable charms and attractions of the gross world of sense objects) are completely annihilated or destroyed as a result of prolonged practice of ‘Dhyan’ (concentration and meditation on the absolute truth, the pure nature of the self, treating the Atma as an image of the supreme Brahm and becoming aware of its supreme conscious form), and instead of these negative tendencies the mind of the seeker becomes charged with the positive energy of divinity, piety and holiness emanating from the supreme transcendental Brahm, then the state thus obtained by the spiritual seeker/aspirant is called ‘Sampragyat Samadhi’ (53).

[Note—In this sort of Samadhi, the ascetic remains aware of the external world though he begins to realise the positivity and divinity associated with the sublime state of Brahm-realisation vis-à-vis his association with the physical gross temporal world.]

प्रशान्तवृत्तिकं चित्तं परमानन्ददायकम् । असंप्रज्ञातनामायं समाधिर्योगिनां प्रियः ॥५४॥

praśāntavṛttikaṃ cittam paramānandadāyakam /

asaṃprajñātanāmāyaṃ samādhiryogināṃ priyaḥ // 54 //

जब चित्त की सारी वृत्तियाँ शान्त हो जाती हैं तब परमानन्द प्रदान करने वाली ‘असम्प्रज्ञात’ नाम की समाधि होती है जो योगियों को प्रिय है। (५४)

When all agitations of the mind and sub-conscious cease, when there is total self realisation by the spiritual seeker/aspirant about his true self, then he gets into a trance-like state called ‘Asampragyat Samadhi’ which gives him supreme bliss, tranquility, peace and happiness. This state is very dear to Yogis (54).

प्रभाशून्यं मनःशून्यं बुद्धिशून्यं चिदात्मकम् । अतव्यावृत्तिरूपोऽसौ समाधिर्मुनिभावितः ॥५५॥

prabhāśūnyaṃ manaḥśūnyaṃ buddhiśūnyaṃ cidātmakam /

atadvyāvṛtti-rūpo’sau samādhirmunibhāvitaḥ // 55 //

इस समाधि की अवस्था में कुछ भी भान नहीं होता। उस स्थिति में मन और वृद्धि का अस्तित्व नहीं रहता, केवल चित्त स्वरूप की स्थिति होती है। ऐसी अवस्था में वृत्तियाँ शान्त हो जाने से चित्त परमानन्द का अनुभव करता है। (५५)

In this state, nothing of the outside physical world is felt and experienced because the mind and intellect cease to exist, all tendencies become extinct, all agitations subside, and instead only the pure consciousness survives. The spiritual seeker/aspirant loses awareness of the outside world, and instead remains engrossed in a state of perpetual bliss. During this period, the Buddhi (intellect) is freed from all its worldly Vrittis (encumbrances that accompany attachments to the world, and natural worldly tendencies that are inherent and lying latent in a creature) and it stays in proximity of the pure consciousness called the 'Chidatma' (or the eternal, enlightened conscious soul or Atma of the creature). With the elimination of all Vrittis pertaining to this world, the seeker/aspirant finds eternal peace and bliss. This state of beatitude and felicity is called a state of 'Samadhi' (55).

ऊर्ध्वपूर्णमधःपूर्ण मध्यपूर्ण शिवात्मकम् । साक्षाद्विधिमुखो ह्येष समाधिः पारमार्थिकः ॥५६॥

ūrdhvaṇṇamadhahpūrṇam madhyapūrṇam śivātmakam /

sākṣādvīdhimukho hyeṣa samādhiḥ pāramārdhikah // 56 //

इस समाधि में चित्त निरालम्ब होकर 'कैवल्य—स्थिति' में रहता है। मुनि लोग इस समाधि की भावना करते हैं। इस समाधि में मन, बुद्धि अपने चंचल प्रयासों से शून्य हो जाती है। वाह्य वृत्तियाँ रहती ही नहीं, अतः ऊपर, नीचे और बीच में सर्वत्र शिव स्वरूप पूर्ण ब्रह्म की अनुभूति होती है। यह समाधि परमार्थ अर्थात् मोक्ष स्वरूप है तथा साक्षात् ब्रह्म के मुख से प्रकट हुई है (५६)।

During Samadhi, the spiritual seeker/aspirant feel totally fulfilled and contented—externally and internally. He becomes an image of Shiva because there are no external desires and aspirations, no worldly hopes and yearnings. Such a person becomes an image of Shiva because he possesses those characteristics that are the hallmarks of this Lord, i.e. he is tranquil, he is self-realised, he is full of bliss and happiness, he is an image of auspiciousness and enlightenment, and he is perpetually in a meditative state. In this state, the mind and heart become free from their natural habit of remaining restless and fickle, and the seeker/aspirant experiences the complete state of Brahm realisation, both externally as well as internally. That is, he experiences and witnesses the existence of the supreme transcendental wholesome Brahm both in the external world as well as inside his own bosom; Brahm is felt everywhere during this period of Samadhi.

This stage of Samadhi is equivalent to emancipation and salvation while still living in this world (because it gives the same bliss and happiness which the creature obtains on the final merger of his soul with the supreme Brahm after death). It has been proclaimed by Brahm himself. It is, therefore, equivalent to 'Kaivalya Samadhi' or the ultimate bliss

which is obtained when the creature realises the only and absolute Truth about his Atma and the supreme Brahm being one and the same (56).

दृढभावनया त्यक्तपूर्वापरविचारणम् । यदादानं पदार्थस्य वासना सा प्रकीर्तिता ॥५७॥

dr̥ḍhabhāvanayā tyaktapūrvāparavicāraṇam /
yadādānaṁ padārthasya vāsanā sā prakīrtitā // 57 //

दृढ़ भावना के द्वारा चित्त जब पदार्थ के स्वरूप को ग्रहण करता है तब उस चित्त विकार को वासना कहते हैं। (५७)

Further definition of Vasana:- The tendency of the mind-intellect to firmly accept as the truth the gross and outwardly appearances of any object (i.e. accepting the object of this perishable materialistic world at its face value) instead of determining its true and real nature (i.e. instead of finding the truth behind the illusionary and more often than not misleading façade) is called the fault of the 'Chitta', and it is also the cause of various 'Vasanas' (57).

भावितं तीव्रसंवेगादात्मना यत्तदेव सः । भवत्याशु कपिश्रेष्ठ विगतेतरवासनः ॥५८॥
तादृशूपो हि पुरुषो वासनाविवशीकृतः । संपश्यति यदैवैतत्सद्वस्त्विति विमुह्यति ॥५९॥
वासनावेगवैचित्र्यात्स्वरूपं न जहाति तत् । भ्रान्तं पश्यति दुर्दृष्टिः सर्वं मदवशादिव ॥६०॥

bhāvitam tīvrasaṁvegādātmanā yattadeva saḥ /
bhavatyāśu kapiśreṣṭha vigatetaravāsanah // 58 //
tādr̥grūpo hi puruṣo vāsanāvivaśīkṛtaḥ /
saṁpaśyati yadaivaitatsadvastviti vimuhyati // 59 //
vāsanāvegavaicitryātsvarūpaṁ na jahāti tat /
bhrāntam paśyati durdṛṣṭiḥ sarvaṁ madavaśādiva // 60 //

हे कपिश्रेष्ठ! आत्मा चित्त के तीव्र संवेग से जैसी भावना करता है, उन वासनाओं से युक्त होकर वह शीघ्र वैसा ही बन जाता है। इस प्रकार पुरुष वासना के वशीभूत होकर जो कुछ देखता है उसी को यथार्थ मानकर मोह को प्राप्त होता है। वासना के वेग की विभिन्नता के कारण चित्त वासनात्मक रूप को नहीं छोड़ पाता। एक वासना के छोड़ते ही दूसरी वासना में रमण करने लगता है। जिस प्रकार नशे के कारण पुरुष की विवेक बुद्धि नष्ट हो जाती है, उसी प्रकार वह दुर्बुद्धि भ्रान्ति में पड़कर सबकुछ देखता है (५८-६०)

Oh the best one in the monkey race (kapiśreṣṭha; this is a reference to Hanuman)! The mind-intellect complex comes between the Atma and the gross body of the creature consisting of the sense organs. In other words, the Atma receives the inputs from the outside world through the medium of the organs of perception; these inputs are then monitored by the mind-intellect complex; the brief results of analysis done by the mind-intellect are then passed on to the Atma for its final orders or guidance. [It is like any government organization wherein the chief officer does not deal with routine paper work, which is handled by the lower division clerks, but the file is finally put before him for clearance. The Atma is that chief officer, while the mind is the office clerk and the intellect is the divisional supervisor. The Atma depends upon the feedback of the mind-intellect. If the mind-intellect is already tainted by Vasanas, the Atma would be biased in its decisions. That is why the Atma should not be blamed for the Vasanas that are inherent in a creature. If the wise intellect gets rid of the Vasanas just like a good advisor of a king or the chief officer, the latter would be able to take better decisions.]

So the Atma, under the influence of the mind-intellect already tainted by Vasanas, also appears to be influenced by the Vasanas; it appears to possess the Vasanas because the truthful identity of the creature is the Atma and not the mind-intellect or the gross body. So when the creature does anything under the influence of these Vasanas, it obviously seems that it is the Atma that is under the shadow of the Vasanas.

Since the Vasanas are very potent and strong, the Chitta just cannot free itself from their effects; it just cannot shed off its veil representing the various Vasanas. If it manages to free itself from one Vasana, it gets trapped by some other.

Even as an intoxicated man loses sense of what he is doing, the mind-intellect also becomes so deluded by the various Vasanas that it loses all sense of propriety and judgment. It falls into the trap of misconceptions and gets misguided (58-60).

[Note—As we have seen, the Atma has minimal role to play in this setup. However, when the mind, which is saturated with Vasanas like the sponge is in water, interferes with the analysis of the input, the results of the output are also influenced by the Vasanas. When the Vasanas are completely exhausted, the inputs are under direct control of the intellect, which in turn is in direct control, contact and command of the Atma/soul of the creature. Hence, in such a situation, the Atma is able to direct the actions through the medium of the intellect and control the actions of the creature. Since the Atma is pure, the instruction that it issues are also pure and it leads to righteous actions of the creature. The former type of perceptions by the Atma is called ‘Moha’ (delusions; here the word means biased, distorted and untrue view of the world), while the situation when the Atma is free of all delusions created by the Vasanas is akin to ‘Gyan’. The situation is also like an intoxicated man— though he sees everything around him but his views and perceptions become distorted and out of context]

वासना द्विविधा प्रोक्ता शुद्धा च मलिना तथा । मलिना जन्महेतुः स्याच्छुद्धा जन्मविनाशिनी ॥६१॥

vāsanā dvividhā proktā śuddhā ca malinā tathā /

malinā janmahetuḥ syācchuddhā janmavināśinī // 61 //

वासना दो प्रकार की होती है— शुद्ध और मलिन। मलिन वासना आवागमन में डालती है और शुद्ध वासना मनुष्य को जन्म—मृत्यु से छुड़ा लेती है। (६१)

Again, Vasanas are of two types—(i) uncorrupt and pure, and (ii) corrupt and impure. The latter throws the creature into the whirlpool of birth and death while the former liberates and helps in its deliverance from it (61).

अज्ञानसुघनाकारा घनाहंकारशालिनी । पुनर्जन्मकरी प्रोक्ता मलिना वासना बुधैः ।
पुनर्जन्माङ्कुरं त्यक्त्वा स्थितिः संभृष्टबीजवत् ॥६२॥

ajñānasughanākārā ghanāhaṁkāraśālīnī /
punarjanmakarī proktā malinā vāsanā budhaiḥ /
punarjanmāṅkuraṁ tyaktvā sthitiḥ sambhr̥ṣṭabījavat // 62 //

ज्ञानीजन कहते हैं कि मलिन वासना अहंकार और गहन अज्ञानस्वरूप होती है और वह पुनर्जन्म प्रदान करती है। (कृपया पद संख्या ३-१० भी देखें)। जिस प्रकार बीज के अच्छी प्रकार भुन जाने पर अंकुर नहीं उत्पन्न नहीं होता उसी प्रकार संसार वासना के नष्ट हो जाने पर पुनर्जन्म नहीं होता। अतएव प्राणी को भुने हुए बीज के समान होना चाहिए। (६२)

Wise people say that the impure/corrupt/darkened Vasanas are embodiments of 'Ahankar' (pride, ego, haughtiness, arrogance etc.) as well as of 'Agyan' (a treasury of ignorance and delusions). This type of Vasans leads to re-birth (because of unfulfilled desires and aspirations). [Please also see verse no. 3-10 above.]

Just like a seed is unable to sprout into a new plant after being roasted, the purging and destruction of Vasanas relevant to this world also prevent re-birth of the creature. Hence, one should be like a roasted seed (62).

[Note—The metaphor of the roasted seed not germinating into a new plant is used in the Upanishads to emphasise how a spiritual aspirant can attain Mukti (liberation and deliverance from all sorts of miseries, grief, agitations, restlessness, pain and torments that are associated with this mundane world of material sense objects that trap a creature in the vice-like grip of delusions and hallucinations by destroying one's Vasanas (passions, lust, desires etc.) related to this world and the sense organs of the body ever eager to seek gratification.

The *Annapurna Upanishad* of the Atharva Veda tradition, Canto 4, verse nos. 52, 58-59 describe how Jivan Mukti is obtained as follows—

“Canto 4, verse no. 52 = Just like a new shoot does not emerge from a roasted seed, a person whose worldly desires and corrupt tendencies have been vanquished or crushed too does not take a birth again. In other words, he who has no Vasanas (worldly desires, passions and yearning) is said to be the one who is 'Jivan Mukta'—i.e. he has obtained spiritual liberation and deliverance from the fetters that shackle an ordinary creature to this deluding and entrapping material world even though he is alive in it and has a gross body with which he does deeds ordained for him by destiny (52).”

The *Tejobindu Upanishad* of Krishna Yajur Veda tradition, Canto 6, verse no. 94—
“If there is even a remote possibility that Rahu can be sighted along with the moon and the sun¹ (which is an incredulous thing to even imagine), then this world might be true! Similarly, if there is even a remote possibility that the roasted seed can produce a new sprout (which is again a preposterous proposition to imagine), then there is a possibility that this world may be true! (94).

{¹No one can see the Rahu, the mythical severed head of the demon which is believed to gobble up the moon and the sun during the respective eclipses. As soon as the mythical Rahu sees these two gods he gobbles them immediately, so it is impossible that they cohabit peacefully. Besides this, Rahu represents a dark shadow while the brilliantly lit disc of the moon and the sun symbolise light. Darkness and light cannot live together. Hence, if there was a possibility to see this Rahu along with the seeing of the sun and the moon then there would have been a possibility of this world as being true!

Similarly, a roasted seed cannot produce sprouts, and likewise this world cannot have an existence.}”

बहुशास्त्रकथाकन्थारोमन्थेन वृथैव किम् । अन्वेष्टव्यं प्रयत्नेन मारुते ज्योतिरान्तरम् ॥६३॥

bahuśāstrakathākanthāromanthena vṛthaiva kim /
anveṣṭavyaṃ prayatnena mārute jyotirāntaram // 63 //

हे वायुनन्दन! चबाये हुए चबेने की तरह नाना शास्त्रों की व्यर्थ व्याख्याओं और आलोचनाओं से क्या लाभ— प्रयत्न होना चाहिए भीतर के प्रकाश को खोजने के लिए। (६३)

Oh the Son of the Wind God (mārute; Hanuman)! What is the benefit of fruitless and endless debates over the scriptures— they are like crushed nuts or gram seeds that do not have any essence left in them and they should be best discarded. The same effort should be diverted inwards towards searching for the inner light of enlightenment, a light which is eternal and provides a solution to the darkness caused by ignorance (63).

दर्शनादर्शने हित्वा स्वयं केवलरूपतः । य आस्ते कपिशार्दूल ब्रह्म स ब्रह्मावित्स्वयम् ॥६४॥

darśanādarśane hitvā svayaṃ kevalarūpataḥ /
ya āste kapiśārdūla brahma sa brahmavitsvayam // 64 //

हे कपिशार्दूल! दर्शन और अदर्शन (अर्थात् अच्छी ख्याति और बुरी ख्याति) दोनों को छोड़कर जो सिर्फ कैवल्य स्वरूप में स्थित रहता है वह सिर्फ ब्रह्म—विद्य ही नहीं बल्कि स्वयं ब्रह्मस्वरूप ही हो जाता है (६४)।

Oh the lion amongst monkeys (i.e. the chief amongst monkeys; the most brave amongst the monkeys—‘kapiśārdūla’; an epithet for Hanuman)! Those who are unconcerned about

their fame as erudite scholars of scriptures or even of infamy as stupid fellows, and instead concentrate their energy and attention on their inner-self, remaining patiently and silently engrossed in it—they are not only experts in the supreme knowledge of the Brahm but are also deemed to be equivalent to Brahm themselves (64).

अधीत्य चतुरो वेदान्सर्वशास्त्राण्यनेकशः । ब्रह्मतत्त्वं न जानाति दर्वी पाकरसं यथा ॥६५॥

adhītya caturo vedānsarvaśāstrāṇyanekaśaḥ /
brahmatattvaṃ na jānāti darvī pākarasaṃ yathā // 65 //

चारों वेदों को और समस्त शास्त्रों को पढ़कर भी जो ब्रह्म तत्त्व को नहीं जानता वह परमानन्द से उसी प्रकार वंचित रहता है जिस प्रकार भोजन के स्वाद से कल्लुल (यानि कि यद्यपि कल्लुल भोजन में रहती है फिर भी उसे भोजन का स्वाद नहीं मालूम पड़ता)। (६५)

Even after studying the four Vedas and numerous ‘Shastras’ (scriptures), those who do not know the essence of the supreme transcendental enigmatic Brahm are prevented from enjoying supreme bliss, contentedness, tranquility and happiness just like the ladle which does not know the taste of food inspite of it being dipped for a long time in the latter. [The ladle lies submerged in delicious soup or curry for a long time, it even serves others with that food, but it is so lifeless that it does not know the taste of that food.] (65).

स्वदेहाशुचिगन्धेन न विरज्येत यः पुमान् । विरागकारणं तस्य किमन्यदुपदिश्यते ॥६६॥
अत्यन्तमलिनो देहो देही चात्यन्तनिर्मलः । उभयोरन्तरं ज्ञात्वा कस्य शौचं विधीयते ॥६७॥

svadehāśucigandhena na virajyeta yaḥ pumān /
virāgakāraṇaṃ tasya kimanyadupadiśyate // 66 //
atyantamalino deho dehī cātyantanirmalaḥ /
ubhayorantaram jñātvā kasya śaucaṃ vidhīyate // 67 //

जिसको अपने शरीर की गन्ध से (जैसे कि मुर्दे से) भी घृणा होने के कारण विराग नहीं होता उसको विराग पैदा करने वाला दूसरा कौन सा उपदेश दिया जा सकता है। शरीर अत्यन्त मलयुक्त है जबकि आत्मा अत्यन्त निर्मल है। दोनों के भेद को जानकर किसकी शुचिता का उपदेश किया जाय (६६—६७)।

Those who do not develop detachment and abhorrence from the gross and perishable body even after smelling the stinking foul smell emanating from it (e.g. the foul odour coming out from a dead body), say, what other knowledge or teaching can be imparted to them so as to create a sense of horror, a sense of total renunciation and detachment from

their gross and perishable bodies (which is a bag of such reprehensible things as muscles, cartilage, bones, blood, lymph, mucous, urine, faecal matters, gases and the like). The body is full of filth, while the Atma is very pure and holy. Say, which of the two, the body or the Atma, can be described as pure and holy? (66-67).

बद्धो हि वासनाबद्धो मोक्षः स्याद्वासनाक्षयः । वासनां संपरित्यज्य मोक्षार्थित्वमपि त्यज ॥६८॥

baddho hi vāsanābaddho mokṣaḥ syādvāsanākṣayaḥ /
vāsanāṃ saṃparityajya mokṣārthitvamapi tyaja // 68 //

जो वासना से बँधा है वही बद्ध है और जो वासनाओं का नाश है वही मोक्ष है। अतएव समस्त वासनाओं का परित्याग करके मोक्ष प्राप्ति की वासना (इच्छा) को भी त्याग करो। (६८)

Those who are tied to various Vasanas (i.e. are yoked to various worldly desires, yearnings, inclinations and attachments) are deemed to be shackled, while those who have destroyed or overcome their Vasanas are deemed to be liberated and delivered. Hence, even the desire to get liberation and deliverance from this world, even the wish for attaining emancipation and salvation should also be abandoned because they are also a form of Vasana. [This is because any form of desire is Vasana; this form of Vasana to get emancipation and salvation is the good type of Vasana, but it is Vasana nevertheless.] (68).

मानसीर्वासनाः पूर्वं त्यक्त्वा विषयवासनाः । मैत्र्यादिवासनानाम्नीर्गृहाणामलवासनाः ॥६९॥
ता अप्यतः परित्यज्य ताभिर्व्यवहरन्नपि । अन्तःशान्तः समस्नेहो भव चिन्मात्रवासनः ॥७०॥

mānasīrvāsanāḥ pūrvam tyaktvā viṣayavāsanāḥ /
maitryādivāsanānām-nīrgrhāṇām-alavāsanāḥ // 69 //
tā apyataḥ parityajya tābhirvyavaharannapi /
antaḥśāntaḥ samasneho bhava cinmātravāsanāḥ // 70 //

पहले मन की वासनाओं का त्याग करके इसके बाद फिर विषय वासना का भी त्याग करो। फिर मोक्ष आदि की शुद्ध एवं निर्दोष वासनाओं को ग्रहण करो। इसके बाद धीरे—धीरे उनको भी छोड़कर भीतर से शान्त (अर्थात् सब प्रकार की वासनाओं से मुक्त) रहकर सबके प्रति समान स्नेह रखते हुए एक मात्र चिन्मय चित्त स्वरूप में अपनी वासना (इच्छा) को लगाओ। (६९—७०)

To start with, first abandon the Vasanas generated in the mind (such as the very tendency of the mind to seek or desire anything), then those pertaining to the physical body (such as gratification of the sense organs). For this, you should inculcate a strong desire for

finding liberation and deliverance for your soul from the traps laid by this deluding and hallucinating world of horrors. Gradually, you should discard even this desire. This will give immense peace and tranquility to you. You should be magnanimous, compassionate and loving towards all. You should concentrate your mind upon your pure and conscious form which is your truthful identity, and which is your Atma (69-70).

तामप्यथ परित्यज्य मनोबुद्धिसमन्विताम् । शेषस्थिरसमाधानो मयि त्वं भव मारुते ॥७१॥

tāmapyatha parityajya manobuddhisamanvitām /
śeṣasthirasamādhāno mayi tvaṃ bhava mārute // 71 //

हे मारुति! फिर उस चित्त स्वरूप में भी लगी हुई वासना को भी मन और बुद्धि के साथ परित्याग करके तुम अन्त में पूर्णतया मुझमें समाहित हो जाओगे (७१)।

Oh Maruti! At the end, you must forsake from your mind even this desire to concentrate on your pure-self, and consequentially become established in my (Sri Ram's) supreme and divine form (i.e. become one with me, or merge your self with me to become indistinguishable from me) (71).

अशब्दमस्पर्शमरूपमव्ययं तथाऽरसं नित्यमगन्धवच्च यत् ।
अनामगोत्रं मम रूपमीदृशं भजस्व नित्यं पवनात्मजार्तिहन् ॥७२॥

aśabdamasparśamarūpamavyayaṃ tathā'rasaṃ nityamagandhavacca yat /
anāmagotraṃ mama rūpamīdṛśaṃ bhajasva nityaṃ pavanātmajārtihan // 72 //

जो शब्दरहित, स्पर्शरहित, रूपरहित, रसरहित और गन्धरहित है, जो कभी विकार को नहीं प्राप्त होता, जिसका कोई नाम नहीं है, न गोत्र है और जो सब प्रकार के दुःखों को हरने वाला है— हे पवननन्दन, इस प्रकार के मेरे स्वरूप का तुम भजन करो। (७२)

[In these following verses, from verse no.72 to 75, the Lord describes his own divine ethereal form.]

Oh the son of the Wind God! You must worship my divine form which is indescribable and is beyond the reach of words and comprehension. It cannot be touched or felt, is formless and attributeless, is bland and without any smell or body odour like an ordinary creature, is never corrupted and tarnished in anyway, is without any designation or name or clan or caste or creed, and which is the eliminator of all the sorrows, miseries, troubles, tribulations and torments of the creature (72).

दृशिस्वरूपं गगनोपमं परं सकृद्विभातं त्वजमेकमक्षरम् ।
अलेपकं सर्वगतं यदद्वयं तदेव चाहं सकलं विमुक्त ॐ ॥७३॥

dr̥śisvarūpaṁ gaganopamaṁ paraṁ sakṛdvibhātaṁ tvajamekamakṣaram /
alepakaṁ sarvagataṁ yadadvayaṁ tadeva cāhaṁ sakalaṁ vimukta om // 73 //

हे हनुमान्! जो साक्षी स्वरूप है, आकाश के समान अनन्त है, जिसे एक बार जान लेने पर कुछ भी जानना शेष नहीं बचता, जो अजन्मा है, जो एक—अद्वितीय है, निर्लेप है, सर्वव्यापी एवं सर्वश्रेष्ठ है, जो अकार—उकार—मकार रूप तीन कलाओं से युक्त है तथा सम्पूर्ण कलाओं से विमुक्त भी है, जो अद्वैय—तत्त्व है, वह ओंकार रूप अक्षर है— वह अविनाशी ब्रह्म मैं ही हूँ। (७३)

Oh Hanuman! He who is the witness to all and for all, he who is fathomless and measureless like the sky, he whose knowledge leaves nothing more to be learnt, he who is without a birth or a beginning, he who is one and only one of his kind and unique, he who is unattached and dispassionate in ever way, he who has no encumbrances whatsoever, he who is all-pervading and all-encompassing, is omnipresent uniformly and universally in the entire creation, he who is the best and the most exalted entity in creation, he who is the personification of the three divine syllables of the holy and ethereal word OM (i.e. A, U, M) and at the same time beyond their purview and reach, he who cannot be subjected to any kind of fractionalisation (i.e. he who cannot be partitioned, divided, fractured or structured into separate segments or compartments, even for the purpose of study), he who is the non-dual essence of creation and everything that exists, he who is the essential nature of things, he who is the embodiment of the primordial primary sound 'OM' from which the whole creation is said to have evolved, and he who is the imperishable and eternal Brahman— oh Hanuman, it is me! (73).

दृशिस्तु शुद्धोऽहमविक्रियात्मको न मेऽस्ति कश्चिद्विषयः स्वभावतः ।
पुरस्तिरश्चोर्ध्वमधश्च सर्वतः सुपूर्णभूमाहमितीह भावय ॥७४॥

dr̥śistu śuddho'hamavikriyātmako na me'sti kaścidviśayaḥ svabhāvataḥ /
purastiraścordhvamadhaśca sarvataḥ supūrṇabhūmāhamitīha bhāvaya // 74 //

मैं द्रष्टा हूँ, शुद्ध स्वरूप हूँ, कभी विकार को प्राप्त नहीं होता, मेरे अतिरिक्त कोई दूसरा पदार्थ विश्व में नहीं है जो मेरा विषय बने। मैं आगे—पीछे, ऊपर—नीचे सर्वत्र परिपूर्ण हूँ। मैं पूर्ण हूँ, मुझमें किसी प्रकार की कमी नहीं है। हे हनुमान्! तुम मेरे इस स्वरूप का चिन्तन करो (७४)।

I am the neutral 'seer' who sees everything (i.e. I am a witness and an dispassionate observer of all), I am immaculate and an embodiment of purity and incorruptness, I never become tainted or subjected to the denigrating effects of any worldly faults (i.e. I am blemish less, taintless and beyond reproach), and there is nothing in this world that can

become the object of my own attention, that can delude me and attract my attention. I am complete in myself—above and below, inside and outside! Oh Hanuman! You must contemplate and meditate upon this form of mine (74).

अजोऽमरश्चैव तथाऽजरोऽमृतः स्वयंप्रभः सर्वगतोऽहमव्ययः ।
न कारणं कार्यमतीत्य निर्मलः सदैव तृप्तोऽहमितीह भावय ॥७५॥

ajō'maraścaiva tathā'jaro'mṛtaḥ svayaṁprabhaḥ sarvagato'hamavyayaḥ /
na kāraṇaṁ kāryamatītya nirmalaḥ sadaiva tṛpto'hamitīha bhāvaya // 75 //

मैं अज हूँ, अमर हूँ, अजर हूँ, अमृत हूँ, स्वयं प्रकाश हूँ, सर्वव्यापी हूँ, अविनाशी—अव्यय हूँ, मेरा कोई कारण नहीं है— मैं स्वयंभू हूँ, समस्त कार्य—कलाप से परे हूँ, नित्य तृप्त हूँ— इस प्रकार तुम चिन्तन करो। (७५)

You must steadily contemplate on my divine form which I shall describe to you now—I am unborn and eternal, I am free from decay and destruction, I am an embodiment of the ambrosia of eternity and bliss, and therefore am nectar-like, I am self-illuminated and self-radiant, I am omnipresent and all-pervading, I am faultless and beyond reproach, I am imperishable and without any cause or reason for coming into existence, I am beyond the purview of every deed and action and their consequences (because as the supreme Brahm I do not get involved in any deed or action), and I am an embodiment of eternal purity and contentment (75).

जीवन्मुक्तपदं त्यक्त्वा स्वदेहे कालसात्कृते । विशत्यदेहमुक्तत्वं पवनोऽस्पन्दतामिव ॥
तदेतदृचाभ्युक्तम्—तद्विष्णोः परमं पदं सदा पश्यन्ति सूरयः । दिवीव चक्षुराततम् ॥ तद्विप्रासो
विपन्यवो जागृवांसः समिन्धते । विष्णोर्यत्परमं पदम् । ॐ सत्त्वमित्युपनिषत् ॥७६॥

jīvanmuktapadaṁ tyaktvā svadehe kālasātkṛte /
viśatyadehamuktatvaṁ pavano'spandatāmiva /
tadetadṛcābhyuktam—tadviṣṇoḥ paramaṁ padaṁ sadā paśyanti sūrayaḥ /
divīva cakṣurātataṁ / tadviprāso vipanyavo jāgrvāṁsaḥ samindhate /
viṣṇoryatparamaṁ padam / oṁ satyamityupaniṣat // 76 //

iti muktikōpaniṣat dvitīyōdhyāḥ // 1 //

इस प्रकार कालान्तर में जब तुम्हारा शरीरपात (मृत्यु) होगा तब वायु के स्पन्दन के समान तुम यह 'जीवनमुक्त' पद का भी त्याग करके 'निर्वाणमुक्त—विदेहमुक्त' की स्थिति में पहुँच जाओगे। यही बात

ऋचा में भी कही गयी है— जो आकाश में तेजोमय सूर्यमण्डल की भाँति, परमव्योम में चिन्मय प्रकाश द्वारा सब ओर व्याप्त है उस भगवान् विष्णु के परमधाम को विद्वान् उपासक सदा ही देखते रहते हैं। साधन में सदा जाग्रत रहने वाले निष्काम उपासक वहाँ पहुँचकर उस परमधाम को और भी प्रकाशित किये रहते हैं। इसको विष्णु का परमपद कहते हैं। यह परमपद निष्काम उपासक को ही प्राप्त होता है। जो इस प्रकार जानता है वह उक्त फल का भागी होता है। यह महाउपनिषद् है' (७६)।

In due course of time, when you will shed your mortal coil (body), you will abandon your above state of being renunciate while alive and obtain the final salvation of your soul by merging yourself with me. This would happen because your Atma will leave your body with the Pran (the vital breath which is exhaled from the body) at the time of your death without the least effort. The Pran wind would coalesce with the wind element uniformly and universally present outside your body in the entire cosmos. Thereby you would become one with the supreme Brahm who is universal and omnipresent in the universe like the wind is present in the sky.

This fact is also ratified by the Vedas, which assert—'Wise and intelligent seeker/aspirant always look towards that heavenly and divine abode of Vishnu which is radiant, splendorous and glorious like the light of the brilliant Sun in the sky; it is eternal, all encompassing and spread in all the directions of the universe even as the sunlight spreads and covers all the corners of the sky. Those wise, erudite and enlightened seekers/aspirants who are selfless, vigilant and diligent in their spiritual practices reach there and enhance the glory and splendour of that abode by their own glory and majesty when they reach there. That holy and divine abode is called the abode of Lord Vishnu. This supreme abode is attainable by selfless seekers/aspirants only, and not by those who have worldly interests and attachments as well as by those who are bogged down by delusions and ignorance. Those who believe in it and become aware of it are able to get its rewards. This is the Great Upanishad. OM Salutations! Amen!" (76).

Śānti Pāṭha /शान्तिपाठ

ॐ पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

ॐ शान्तिः ! शान्तिः !!शान्तिः !!!

om pūrṇamadaḥ pūrṇamidaṁ pūrṇātpūrṇamudacyatē /
pūrṇasya pūrṇa-mādāya pūrṇamēvāvaśiṣyatē //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

*__*__*__*

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

CHAPTER 5

Krishna Yajur Veda's

Kalisantaran Upanishad

कृष्णयजुर्वेदीय
कलिसंतरणोपनिषद्

Śānti Pāṭha / शान्तिपाठ

ॐ सह नाववतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्वि नावधीतमस्तु । मा विद्विषावहै ।
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om saha nāvavatu / saha nau bhunaktu / saha vīryaṃ karvāvahai / tējasvi
nāvadhītamastu / mā vidviṣāvahai //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

हे ॐ स्वरूप परमब्रह्मपूर्ण परमात्मा! आप हम दोनों— शिष्य एवं गुरु— की साथ साथ रक्षा करें। हम दोनों का पालन करें। हम दोनों साथ साथ शक्ति प्राप्त करें। हम दोनों की अध्ययन की हुई विद्या तेजामयी हो— हमें कोई विद्या में परास्त न कर पाये। हम दोनों परस्पर ढाह—द्वेष न करें। हमारे तीनों तापों की निवृत्ति हो। हमें शान्ति प्रदान करें।

The Shanti Paath has the following meaning—‘OM salutations! Oh the supreme, absolute and transcendental Brahm! Protect both of us—the Guru (teacher) as well as the disciple—simultaneously. Give us both your patronage; protect and sustain us together; take care of our welfare and well-being. Let us gain in strength and spiritual energy together. Let the eclectic knowledge that we both acquire become glittering and splendorous as well as permanent, sound and unchallengeable so that no one can supersede us in our wisdom, erudition and knowledge; let this holistic knowledge reach its natural climax without any obstacles. Let us be at peace with each other; let us not have any kind of jealousy, malice, envy, hatred etc. against each other. Oh the most majestic and almighty Lord! Let all our three so-called ‘Traitaps’ be calmed down. Let us have peace; let us have peace; let us have peace. [The so-called three ‘Traitaps’ are the torments that the creature is subjected to due to his body such as illness, old age etc.; due to other worldly creatures such as the fear from the king, thieves etc.; and due to the malignant stars and opposed Gods etc.]

द्वापरान्ते नारदो ब्रह्माणं जगाम कथं भगवन् गां पर्यटन्कलिं संतरेयमिति । स होवाच ब्रह्मा
साधु पृष्ठोऽस्मि सर्वश्रुतिरहस्यं गोप्यं तच्छृणु येन कलिसंसारं तरिष्यसि । भगवत आदिपुरुषस्य
नारायणस्य नामोच्चारणमात्रेण निर्धूतकलिर्भवति । १॥

dvāparānte nārado brahmāṇaṁ jagāma katham bhagavan gāṁ paryāṭan kaliṁ
santareyamiti / sa hovāca brahmā
sādhu prṣṭo’smi sarvaśrutirahasyaṁ gopyaṁ tacchṛṇu yena kalisaṁsāraṁ tariṣyasi /
bhagavata ādipuruṣasya nārāyanasya nāmoccāraṇamātreṇa nirdhūtakalirbhavatīti // 1 //

द्वापरयुग के अन्तिम काल में एक बार देवर्षि नारद पितामह ब्रह्माजी के पास गये और बोले— ‘हे भगवन्! मैं पृथ्वी लोक में भ्रमण करता हुआ किस प्रकार से कलिकाल से मुक्ति पाने में समर्थ हो सकता हूँ?’ इस पर ब्रह्माजी ने प्रसन्नमुख होकर उत्तर दिया— ‘हे वत्स! तुमने आज मुझसे अत्यन्त प्रिय बात पूछी है। आज मैं समस्त श्रुतियों का जो अत्यन्त गुप्त रहस्य है उसे बतलाता हूँ, सुनो। इसके सुनने मात्र से ही संसार सागर से तुम पार हो जाओगे। भगवान् आदि पुरुष श्रीनारायण के पवित्र नाम के उच्चारण मात्र से मनुष्य कलिकाल के समस्त दोषों को नाश कर डालता है (१)।

At the end of Dwapar Yug (the 3rd era of the Hindu 4-era celestial cycle of creation and destruction), the celestial sage Narad went to the grand-father Brahma (i.e., the patriarch of creation), and asked him, 'Oh Lord! While roaming about on earth, how can I get deliverance from (i.e., the ill-effects of) Kaliyug?'

Brahma replied cheerfully, 'Oh son! Today you have asked me something which is very pleasing. I shall tell you the most secret of mysteries (i.e. the essence of the principal teachings) of all the Vedas, listen carefully. You shall be able to cross-over this ocean-like world by merely hearing it (i.e., by becoming aware of it because then you'll know what to do to get easy deliverance). A man can vanquish and destroy all the faults

and sins, all the drawbacks, flaws and imperfections associated with Kaliyug by merely pronouncing/uttering the divine and holy name of the 'Adi Purush' Narayan (i.e., the supreme Lord Vishnu who was present in the beginning of creation)' (1).

नारदः पुनः पप्रच्छ तन्नाम किमिति । स होवाच हिरण्यगर्भः । हरे राम हरे राम राम राम हरे हरे । हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे । इति षोडशकं नाम्नां कलिकल्मषनाशनम् । नातः परतरोपायः सर्ववेदेषु दृश्यते । इति षोडशकलावृतस्य जीवस्यावरणविनाशनम् । ततः प्रकाशते परं ब्रह्म मेघापाये रविरश्मिमण्डलीवेति ॥२॥

nāradaḥ punaḥ papraccha tannāma kimiti /
sa hovāca hiraṇyagarbhaḥ /
hare rāma hare rāma rāma rāma hare hare / hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare
hare /
iti ṣoḍaśakaṁ nāmnāṁ kalikalmaṣanāśanam /
nātaḥ parataropāyaḥ sarvavedeṣu dr̥śyate /
iti ṣoḍaśakalāvṛtasya jīvasyāvaraṇavināśanam /
tataḥ prakāśate paraṁ brahma meghāpāye raviraśmimaṇḍalīveti // 2 //

देवर्षि नारद ने पुनः प्रश्न किया— 'हे पितामह! वह कौन सा नाम है?' इस पर हिरण्यगर्भ ब्रह्माजी ने कहा— 'वह १६ अक्षरों का नाम इस प्रकार है— 'हरे राम हरे राम राम राम हरे हरे । हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे'॥ इस प्रकार यह १६ अक्षरों का नाम कलिकाल के महान् पापों का विनाश करने में सक्षम है। इससे श्रेष्ठ अन्य कोई दूसरा उपाय चारों वेदों में भी दृष्टिगोचर नहीं होता। इन १६ अक्षरों के नाम के द्वारा १६ कलाओं से आवृत जीव के आवरण समाप्त हो जाते हैं। तदन्तर जिस प्रकार बादल के विलीन होने पर सूरज की किरणें निकल जाती हैं वैसे ही परमब्रह्म का स्वरूप दीप्तिमान होने लगता है (२)।

The celestial sage Narad asked once again, 'Oh grand-father! Which is that name?' So Brahma, who is also known as Hiranyagarbh replied, 'It is the 16 word Mantra of the Lord. The Mantra is this—' hare rāma hare rāma rāma rāma hare hare / hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare '.

These 16 words have the potential of destroying all the great sins of Kaliyug and their effects. No other better method is visible (i.e., available, discernible, prescribed) in the 4 Vedas. [That is, it is the simplest and the best medicine for all the ills of Kaliyug and it helps the creature to get easy deliverance from the myriad evils and miseries that torment it.]

By invoking this 16 word Mantra, the creature's 16 Kalaas (aspects of one's basic character and inherent nature which envelop the soul and act as an obstruction between it and the supreme Brahm)¹ are gradually eliminated or neutralised. After that, the dazzling,

glittering and splendid light emanating from the supreme Brahm enlightens the entire inner-self of the creature even as the bright rays of the splendid sun illuminates everything after the shroud of clouds is removed' (2).

[Note—¹The 16 *Kalaas*—In the context of the man, the word Kalaa represents the various shades or aspects of his overall personality. Hence, they are the special qualities, art, craft, skills, expertise, attributes etc. that one must possess if he were to successfully reach his target in life. These different qualities and virtues present in a man symbolically make him perfect; they represent his various strengths and potentials, and they are said to be sixteen in number corresponding to and symbolised by the sixteen phases of the moon. Since a man is an exact replica of the 'Viraat Purush', who in turn is a subtle manifestation of the sublime Brahm, these sixteen qualities or attributes of a man refer to the sixteen qualities of Brahm himself that made him the Lord of creation. The presence of all these divine attributes makes a man complete and very powerful. Hence, these sixteen Kalaas represent all the magnificent good qualities that are present in this creation which enable a man to overcome all adversities, hurdles and ill circumstances. Since Brahm is the creature's only sincere well wisher and succour in times of distress and dismay, and since Brahm possesses all the exemplary qualities grouped under the single word Kalaa, a man who is blessed with them is regarded as being equivalent to Brahm. Or in other words, he personifies Brahm with all his dignified virtues that are needed by a man to complete and get across the cycle of birth and death without hurdles.

These sixteen Kalaas of creation that are present in a man refer to the sixteen elements or primary components that form the basis of a man's very existence and his nature and temperament. These are the fundamental building blocks of his subtle and gross body, its characteristic qualities as well as the world surrounding him and how the man lives in and interacts with it.

The sixteen *Kalaas* or aspects or facets of creation have been expressly listed in the *Prashna Upanishad* of the Atharva Veda tradition, in its Canto 6, verse no. 4. These sixteen Kalaas are the following—(i) Praan (life; life consciousness; the very essence of creation; the vibrations of life manifested in the form of the vital winds; the rhythm and essential functions pertaining to life), (ii) Shraddhaa (the eclectic virtues of faith, believe, conviction, reverence, respect, devotion), (iii) Aakaash (the all-pervading, all-encompassing the sky or the space element), (iv) Vaayu (wind, air element), (v) Teja (energy, dynamism, splendour, radiance, glory, might, majesty and the fire element), (vi) Apaha (the water element which is the all-important ingredient for life), (vii) Prithivi (the earth element which is the base or foundation for all mortal creation), (viii) Indriya (the organs of the body, both the organs of perception as well as of action), (ix) Mana (the mind and heart complex and their stupendous potentials), (x) Anna (food, the element without which life is simply not imaginable because it provides it with the basic nourishment and energy), (xi) Virya (semen, sperms; subtle component of the body that stands for courage, valour, potential, vitality and prowess), (xii) Tapa (austerity and penance, tolerance of hardship as a means of penitence and self-cleansing or purification; practicing of forbearance and tolerance of suffering and hardship; carrying out strict religious vows in order to purify one's self; the sufferance for some auspicious and noble cause) (xiii) Mantra (the key or formula to achieve success in any enterprise; it also refers to the ability to give good advise; the power to contemplate and think, concentrate and focus, and then logically arrive at a conclusion; the different mystical formulas consisting of letters or words or phrases which encapsulated various dynamic forces of Nature which could be invoked and harnessed by the creature and help him to utilise the latent cosmic energy, strength and other magnificent powers incorporated in these Mantras for the benefit of creation at large), (xiv) Karma (the ability to do deeds and take action; the

strength, energy and stamina to perform even difficult tasks), (xv) Loka (the various worlds, such as the mortal world where the creature lived on the earth, the lower heaven called the Antariksha where the junior Gods and the Spirits of dead creatures would live, and the upper heaven or Brahm Loka where the Supreme Being lives; the different worlds as experienced during the waking state, the dreaming state and the deep sleep states of existence of the consciousness), and (xvi) Naam (the name assigned to each independent creature; the good name, fame, reputation, honour and glory that a creature has in this world).

They are also called the *sixteen Aakarshini Shaktis* of creation that makes the possessor of these virtues much sought after in society. The word 'Aakarshini' means one that attracts others, and the word 'Shakti' of course means power. These are the following—(i) the power possessed by Pran, the vital life-sustaining winds or airs which maintain the vibrations, the rhythm and the essential functions of life in this creation; (ii) the power that comes with having Shraddha, i.e. having the eclectic virtues of faith, believe, conviction, reverence, respect and devotion that one has for his chosen deity, for the Supreme Being, and for the aim of life one has set for himself; (iii) the power to be as vast, all-pervading and all-encompassing as the Sky element known as 'Akash'; (iv) the power that is equivalent to that possessed by the Wind or Air element known as 'Vayu' that is so essential for life and its sustenance, and its proof lies in the fact one would die for want of air; (v) the power that is known as 'Tej', literally meaning vigour, vitality, energy, dynamism etc. that are depicted by the Fire element known as 'Agni' that is so essential for life and its sustenance, and its proof lies in the fact one would die for want of heat and warmth; (vi) the powers equivalent to those possessed by the Water element known as 'Apaha' that is so essential for life and its sustenance, and its proof lies in the fact one would die for want of water; (vii) the powers that are equivalent to the earth element known as 'Prithivi' which is the base or foundation for all mortal creation, the power that helps one to sustain others and therefore it makes a person much sought after; (viii) the powers displayed by the various sense organs of the body, called the 'Indriya', because it is these organs that enable the creature to achieve stupendous and most astounding tasks that are even beyond imagination; (ix) the immense and most lauded power of the mind and sub-conscious known as the 'Mana' which has formidable potentials and reach, keeping the creature firmly held in its grip, and without which power nothing can be done or any success achieved in any field whatsoever; (x) the power equivalent to that possessed by food or 'Anna' which is absolutely essential for survival and has such powerful force of attraction that people go long distances in search of food, even kill each other over it; (xi) the magnificent power to create and generate that is shown by the semen known as the 'Virya' which stands for courage, valour, potency, vitality and strength, vigour, dynamism etc., and anyone who possesses these glorious powers or virtues is surely much attractive and useful for others; (xii) the power that comes with doing 'Tapa', meaning austerity and penance, tolerance of hardship as a means of penitence, forbearance, carrying out strict religious vows in order to purify one's self, sufferance for some auspicious and noble cause, etc., virtues that make the person who possesses them have a magnetic appeal for others; (xiii) the powers inherent in the various mystical 'Mantras' which are great spiritual formulas with astounding potentials to fulfill all desires of the user; they are like keys to achieve success in any enterprise; it also refers to the ability to give good advice; the power to contemplate and think, concentrate and focus, and then logically arrive at a conclusion; the mystical powers that are an integral part of the Mantra and represent the various dynamic forces of Nature which could be invoked and harnessed by the creature and help him to utilise the latent cosmic energy, the strength, the dynamism and other magnificent powers incorporated in these Mantras for the benefit of creation at large; (xiv) the power to do

various deeds and take actions, the strength, energy and stamina to perform even difficult tasks, the powers that are an integral part of the theory of doing Karma; (xv) the powers that makes a man so powerful that he can have control over the various worlds called the three Lokas, i.e. the mortal world where the creatures live on earth, the lower heaven called the Antariksha where the junior Gods and the Spirits of dead ancestors live, and the upper heaven or Brahm Loka where the senior Gods live; it also refers to the terrestrial world, the heavens and the nether world, as well as the different worlds as experienced during the waking state, the dreaming state and the deep sleep states of existence of the consciousness; and finally (xvi) the inherent power in one's good name, the power of 'Naam'; this gives the person fame, acclaim, authority and respect in society; it bestows reputation, honour and glory that a person so much seeks in this world. This power of good name and its value in terms of making the man famous and eternal in the memory of others is so attractive that everyone wishes to gain some good name for himself in this world. A person with good name attracts others towards himself.]

पुनर्नारदः पप्रच्छ भगवन्कोऽस्य विधिरिति । तं होवाच नास्य विधिरिति । सर्वदा शुचिरशुचिर्वा
पठन्ब्राह्मणः सलोकतां समीपतां सरूपतां सायुज्यतामेति । यदास्य षोडशीकस्य सार्धत्रिकोटीर्जपति
तदा ब्रह्महत्यां तरति । तरति वीरहत्याम् । स्वर्णस्तेयात्पूतो भवति । पितृदेवमनुष्याणामपकारात्पूतो
भवति । सर्वधर्मपरित्यागपापात्सद्यः शुचितामाप्नुयात् । सद्यो मुच्यते सद्यो मुच्यत इत्युपनिषत् ॥३॥
॥ इति कलिसन्तरणोपनिषत्समाप्ता ॥

punarnāradaḥ papraccha bhagavanko'sya vidhiriti /
taṃ hovāca nāsyā vidhiriti /
sarvadā śuciraśucirvā paṭhan brāhmaṇaḥ salokatāṃ samīpatāṃ sarūpatāṃ
sāyujyatāmeti /
yadāsyā ṣoḍaśīkasya sārđhatrikotīrjapati tadā brahmahatyāṃ tarati /
tarati vīrahatyāṃ / svarṇasteyāt pūto bhavati /
pitṛdevamanuṣyāṇāmapakārātpūto bhavati /
sarvadharmaparityāgapāpātsadyaḥ śucitāmāpnuyāt /
sadyo mucyate sadyo mucyate / ityupaniṣat // 3 //

दवर्षि नारद ने पुनः प्रश्न किया— 'हे प्रभु! इस मंत्र के नाम की जप की क्या विधि है?' ब्रह्माजी ने उत्तर दिया— 'इस मंत्र की कोई विधि नहीं है। शुद्ध हो अथवा अशुद्ध हो, हर स्थिति में इस मंत्र नाम का सतत् जप करने वाला मनुष्य सालोक्य, सामीप्य, सारूप्य एवं सायुज्य आदि सभी तरह की मुक्ति को प्राप्त कर लेता है। जब साधक इस १६ अक्षर वाले मंत्र को साढ़े तीन करोड़ बार जप कर लेता है तब वह ब्रह्म हत्या के दोष से मुक्त हो जाता है। वह वीर हत्या (या भाई की हत्या) के पाप से भी मुक्त हो जाता है। समस्त धर्मों के त्याग करने के पाप से भी वह तुरन्त शुद्ध हो जाता है। वह शीघ्र मोक्ष को प्राप्त कर लेता है। यह ऐसा ही उपनिषद् है (३)।

कलिसंतरणोपनिषद् समाप्त हुआ।

The celestial sage Narad asked Brahma once again, 'Oh Lord! What is the system or method to be followed for doing Japa (repetition of) the divine Mantra?' Brahma replied, 'There is no prescribed method or any set of rigid rules to follow for doing Japa with this Mantra. Whether one is purified or not (i.e., whether the Japa is done after due observance of formal purification rites such as bathing etc. or not), a person who constantly, consistently and persistently repeats this holy and divine Mantra with faith and conviction can easily get all the 4 types of 'Muktis' (i.e., liberation, deliverance, emancipation and salvation) called 'Salokya', 'Samipya', 'Sarupya' and 'Sayujya'. When the seeker/aspirant has repeated this 16-word Mantra for 3½ crore times [1 crore = 10 million], he is liberated or exonerated from the grave and horrible sin of killing a Brahmin. He is also liberated/exonerated from the grave sin of killing a brave warrior or his own brother treacherously, stealing gold or other types of treasure of others, being disloyal and treacherous towards 'Pittars' (dead ancestors) and causing harm to them as well as to Gods and other fellows human beings. They are also pardoned from the generally unpardonable sin of abandoning the path of 'Dharma' (righteousness, probity, propriety, nobility and virtuousness). Such a person achieves liberation and deliverance from this world in Kaliyug and accomplishes the great achievement called emancipation and salvation for their souls very soon. Verily, this is what this Upanishad says' (3).

[Note :-The 4 types of Muktis mentioned above are the following—(i) Salokya—to reside in the divine abode of the Lord; (ii) Samipya—to reside near the Lord; (iii) Sarupya—to obtain the divine form which is similar to that of the Lord; and (iv) Sayujya—to become one with the Lord by merging one's soul with him.]

Thus ends Kalisantarnopanishad

Śānti Pāṭha / शान्तिपाठ

ॐ सह नाववतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्वि नावधीतमस्तु । मा विद्विषावहै ।
ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om saha nāvavatu / saha nau bhunaktu / saha vīryaṃ karvāvahai / tējasvi
nāvadhītamastu / mā vidviṣāvahai //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

* __*__*__*

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

CHAPTER 6

Atharva Veda's

Sita Upanishad

This Upanishad belonging to the Atharva Veda tradition was revealed as a dialogue between the Gods and Prajapati Brahma, the creator. In it, Sita, who was the divine consort of Lord Ram, an incarnation of Lord Vishnu and hence a personification of the supreme transcendental Brahm, has been established as the personification of the eternal cosmic dynamic powers, ability, virtues and authority of Brahm revealed as 'Shakti', and is called Mother Nature or the Mool Prakriti at the cosmic level of creation (verse no. 2). This dynamic Shakti of the Supreme Brahm is omnipotent and universal, and it is responsible for creation, sustenance and conclusion of creation. The supreme, transcendental Brahm utilises the services of this cosmic energy and majestic power to exercise his authority in the world.

In other words, Sita represents that aspect of Brahm which is responsible for the edifice of creation coming into being. She is the inseparable other half of Brahm which symbolises the otherwise neutral Brahm's dynamism and energy. If Brahm is un-manifest form of the cosmic Consciousness, Sita then is the manifest form of the same Consciousness. Sita is the 'will' and 'dynamism' of Brahm personified.

This Upanishad stresses that that Sita principle is Brahm in its form, and then goes on to describe the esoteric meaning of the word 'Sita', her divine, sublime and ethereal un-manifest form as well as her form with a litany of divine attributes. It lists her righteous and noble virtues, the various connotations and forms of 'Shakti' (the magnificent cosmic dynamic powers of Brahm) and its embodiment as Sita, and all other such metaphysical and philosophical aspects pertaining to this Shakti that has been personified in the form of a Mother Goddess known as 'Sita'.

Sita as the ‘Shakti’ of Brahm (verse no. 2) that takes many forms—viz. she is, for instance, a personified form of the Maya Shakti (verse nos. 3, 5, 35), the Ichha Shakti (verse nos. 11-12, 35-36), the Kriya Shakti (verse nos. 11, 20, 33), the Gyan Shakti (verse nos. 11, 21-33), the Mantra Shakti (verse nos. 3-5, 6, 8), the Aishwarya Shakti (verse nos. 8-9, 11, 37), the Pran Shakti (verse nos. 10, 13, 15), the Shakti known as the Mother Goddess having various names (verse nos. 8, 12, 16, 18, 37), the Shakti that manifests itself in the form of the Universe (verse nos. 10, 14, 17, 18, 34), the Aadya Shakti and the Mool Prakriti (verse nos. 2, 8, 19, 33), the Dharma Shakti (verse nos. 10, 36), and the Shakti that empowers one with various boons and blessings (verse nos. 7, 34, 37).

Besides this, it is the only Upanishad which describes how the primary source of knowledge and wisdom known as the Veda came to be classified into various branches, and goes on to narrate how the different scriptures came into being along with the Vedas as primary sources of knowledge.

Śānti Pāṭha / शान्तिपाठ

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।
 स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥
 स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः ।
 स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥
 ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

om bhadraṃ karṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhiryajatrāḥ /
 sthirairaṅgaistuṣṭuvāṃsastanūbhirvyāśēma dēvahitaṃ yadāyuh //
 svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
 svasti nastārksyo ariṣṭanēmiḥ svasti no bṛhaspatirdadhātu //

om śāntiḥ! śāntiḥ!! śāntiḥ!!!

The meaning of this Shanti Paath is given in the beginning of Chapter no. 1 (Ram Purva Tapini Upanishad) of this book.

देवा ह वै प्रजापतिमब्रुवन्का सीता किं रूपमिति ।१॥

devā ha vai prajāpatimabruvankā sītā kiṃ rūpamiti // 1 //

देवताओं ने एक बार प्रजापति से प्रश्न किया कि हे देव! श्री सीताजी का क्या स्वरूप है? सीताजी कौन हैं? यह हम सबकी जानने की इच्छा है। ॥१॥

1. Once the Gods approached Prajapati Brahma and asked him, 'Oh Lord! What is the real form and the fundamental truth about Sita¹? Who she actually is? We are all eager to know about it, so please elucidate the facts for our benefit' (1).

[Note—¹In the mythological histories of the Hindus known as the Purans and the Itihasas, there is a well-known epic story of the Ramayana. It narrates how Lord Vishnu had manifested as Lord Ram, the king of Ayodhya, to kill the evil 10-headed demon-king known by the name of Ravana who was the king of Lanka. Laxmi, the divine consort of Vishnu, had accompanied the Lord as Sita. Hence, in this epic Sita is the divine consort of Lord Ram.

Sita is believed to have emerged from earth as a girl-child safely ensconced in a mud-pitcher. She was revealed when king Janak had ploughed a field to prepare the ground for a fire sacrifice he was to perform. The tip of the ploughshare got stuck in the pitcher, and so it came out of the ground. Sita got her name precisely due to this event—for the word 'Sita' means the 'tip of a ploughshare'. The king adopted her as her daughter. She was married to Lord Ram. She was abducted by Ravana during Ram's sojourn in the forest, leading to the epic war of Lanka in which Ravana was killed along with the rest of the evil demon race. The whole story of the famous epic Ramayana revolves around Sita in this sense.

The Upanishads go much higher in their interpretation of who Sita is. If Lord Ram is regarded as the Supreme Being known as Brahm himself personified in his person then Sita definitely is the dynamic Shakti of Brahm revealed in her form. Just as Brahm has countless forms and names, Sita too has equivalent number of forms and names because she is a personification of dynamism of Brahm; she is the 'other half of Brahm'. If Brahm is to be treated in entirety, Sita cannot be neglected, because without Shakti, literally meaning energy, power, authority, dynamism, vitality and vigour that the cosmic Consciousness inherently possesses, the concept of Brahm has no meaning.]

स होवाच प्रजापतिः सा सीतेति । मूलप्रकृतिरूपत्वात्सा सीता प्रकृतिः स्मृता ।
प्रणवप्रकृतिरूपत्वात्सा सीता प्रकृतिरुच्यते ॥२॥

sa hovāca prajāpatiḥ sā sīteti / mūlaprakṛtirūpatvātsā sītā prakṛtiḥ smṛtā /
praṇavaprakṛtirūpatvātsā sītā prakṛtirucyate // 2 //

प्रश्न सुनकर उन प्रजापति ब्रह्माजी ने कहा— वे सीता जी साक्षात् शक्तिस्वरूपिणी हैं। प्रकृति का मूल कारण होने से सीता जी मूलप्रकृति कही जाती हैं। प्रणव, प्रकृतिरूपिणी होने के कारण भी सीता जी को प्रकृति कहते हैं। ॥२॥

2. Prajapati replied, 'Sita is a truthful manifestation of the divine cosmic dynamic energy of the supreme Brahm which is known as 'Shakti'¹. Being the primary cause of creation and its manifestation as Nature, she is called the 'Mool Prakriti', or the root from which this vast tree representing the multifaceted creation has not only sprouted forth but is also

nourished by and empowered to develop into its fascinating, colourful and enthralling form. Since the primary cosmic divinity called Pranav or Brahm, represented by the ethereal monosyllabic Mantra OM, is the basic foundation or seed from which Nature itself has emerged, Sita is also synonymous with this Pranav which, in turn, represents the supreme, transcendental and enigmatic Brahm (2).

[Note—¹The word *Shakti* refers to the eternal cosmic dynamic powers, ability, virtues and authority of Brahm revealed in a personified form. This ‘Shakti’ is therefore the dynamic aspect of Brahm; it is the latter’s energy, powers and authority at play in a vivid form. It is this Shakti that was utilised by the Supreme Being known as Brahm to create, sustain and conclude this creation. This Shakti of Brahm is called Mother Nature or the Mool Prakriti that is subtle and invisible at the cosmic level of creation (verse no. 2), while at the level of the visible creation or the macrocosmic level it is given the name and form of Sita who was the divine consort of Lord Ram on this earth. Lord Ram himself was Brahm personified in his form, as he was the incarnation of the Viraat Purush or Lord Vishnu who is no one else but Brahm in a cosmic form.

This dynamic Shakti of the supreme Brahm is omnipotent and universal, and it is responsible for creation, sustenance and conclusion of creation. The supreme, transcendental Brahm utilises the services of this cosmic energy and majestic power to exercise his authority in the world, to execute his will, to control and regulate this creation.

In other words, Sita represents that aspect of Brahm which is responsible for the edifice of creation coming into being. She is the inseparable other half of Brahm which symbolises the otherwise neutral Brahm’s dynamism and energy. If Brahm is un-manifest form of the cosmic Consciousness, Sita then is the manifest form of the same Consciousness. Sita is the ‘will’ and ‘dynamism’ of Brahm personified.

According to this Upanishad, Sita as the ‘Shakti’ of Brahm (verse no. 2), takes many forms—viz. she is the Maya Shakti which refers to the unique, magnificent and stupendous power of Brahm to create delusions (verse nos. 3, 5, 35), the Ichha Shakti which refers to power of Brahm to create desires, aspirations, wishes and volitions which had inspired Brahm to do what it did (verse nos. 11-12, 35-36), the Kriya Shakti refers to the ability to perform deeds and take actions, as well as to the results or rewards that accompany each such deed or action (verse nos. 11, 20, 33), the Gyan Shakti refers to the power inherent in knowledge, wisdom, erudition, sagacity and enlightenment (verse nos. 11, 21-33), the Mantra Shakti refers to the powers integral in the various Mantras which are letters, words or phrases that are like formulas or keys that help to unleash the various powerful forces of creation representing different facets or aspects of the dynamism of Brahm (verse nos. 3-5, 6, 8), the Aishwarya Shakti refers to the plethora of powers, authority and majesty that come with various accomplishments, achievements and successes in this world, and they include the acquisition of Siddhis or mystical powers (verse nos. 8-9, 11, 37), the Pran Shakti refers to the mystical powers that the subtle Consciousness has which enables it to inject or infuse life in the otherwise lifeless creation, giving everything in creation its worth and importance (verse nos. 10, 13, 15), the Shakti known as the Mother Goddess having various names (verse nos. 8, 12, 16, 18, 37), the Shakti that manifests itself in the form of the Universe with all its stupendous variations and magnificence (verse nos. 10, 14, 17, 18, 34), the Aadya Shakti and the Mool Prakriti (verse nos. 2, 8, 19, 33), the Dharma Shakti which refers to the inherent powers and strength possessed in the virtues of righteousness, nobility, propriety, probity and auspiciousness (verse nos. 10, 36), and the Shakti that empowers one with various boons and blessings (verse nos. 7, 34, 37). Though not mentioned specifically, the other

auspicious form of the Shakti of Brahm without which enlightenment, wisdom, erudition and acquisition of knowledge is not possible is known as Chitta Shakti (verse no. 26).

The word *Shakti* broadly means strength, powers and potentials that a person possesses. The concept of Shakti in the context of metaphysics refers to the one dynamic cosmic force of Truth known as Brahm expressing itself in three different ways because of the different equipments used for such expressions—viz. the body, the mind and the intellect. The three Shaktis are not actually different from one another but compliment each other because they have one origin and springs forth as the dynamism of the transcendental Truth and the absolute Reality known as Brahm. Knowledge possessed by Brahm is expressed through the equipment of the intellect, the desire to use this knowledge and put it into effect is done by the mind, and the actual action to give effect to the desires is taken by the body. If one component is removed, the entire setup wouldn't function just like it is necessary to have the full system in order to make the computer work.

These cosmic dynamic forces or powers of the supreme transcendental Consciousness that is the universal and ubiquitous Truth are expressed in many forms—some subtle and invisible while others that are visible and grosser in nature. For instance, the astounding powers of the mind and intellect, collectively called the 'Chitta Shakti' as well as the 'Gyan Shakti', which are very powerful and potent but not visible, and the powers and strength of the gross body of the creature to do something, to act and perform deeds, called the 'Kriya Shakti', that can be physically seen and measured.

The dynamic powers of the cosmic Consciousness, known as Brahm, that have been unleashed in this creation assume different forms at different levels of existence. They may be in the form of various Gunas inherent to a creature, the vital winds called Pran that infuse life in this creation, the various Vasanas and Vrittis or inherent passions and temperaments that govern the personality of all living beings, and so on and so forth. They might also be revealed in the form of various Gods and Goddesses which personify the various powerful forces of Nature. They may also take visible forms in the shape of incarnations such as that of Sita in the present case. Sita embodies in her divine form all the different aspects of dynamism of Brahm, the Supreme Being, as expounded and elucidated in this grand and magnificent Upanishad.

According to ancient texts, the divine Shakti or cosmic dynamic powers of the supreme Brahm has assumed three forms called the 'three Divine Shaktis'. These three forms of the cosmic energy refer to the three forms that the supreme Brahm had taken for the purpose of creation. 'Brahmi' is the energy with which Brahma creates, and its relevant subtle counterpart here is the power to wish and aspire for and expect something. 'Rudrani' is the cosmic energy by which Shiva/Rudra ends this creation, or brings to a conclusion the creation which Brahma had made possible. 'Vaishanvi' is the cosmic energy by which Vishnu sustains and nourishes the creation, and its subtle counterpart is taking actions and doing deeds because without actions and deeds, the creation cannot be sustained. For all these activities—creation, sustenance and conclusion, knowledge, wisdom and intelligence are needed because success in any of these requires the requisite expertise and the ability to use and apply it judiciously.

In other words, Brahma makes this creation possible by wishing to do so in his mind. If the creation is righteous and virtuous, it is sustained and nourished by Vishnu, but if it goes wayward and starts committing evil and sins, Rudra takes charge and uses his energy called 'Rudrani' to destroy that evil part of the creation. Extending this logic further, we deduce that when the evil tendencies in the world will almost eclipse or outweigh the good qualities, Rudra would completely annihilate the creation, but the remnants of good elements left behind will help Brahma to re-start the cycle of creation once again.

According to verse no. 12 of this Upanishad, the Iccha Shakti of Brahm has assumed the form of three Goddesses—viz. Sri Devi (the patron Goddess of ‘Sri’—i.e. wealth, prosperity, opulence, majesty, fame, splendour and grandeur), Bhu Devi (representing Mother Earth as well as the patron Goddess of earth, representing the power of Nature to create, sustain and destroy, because it is in the earth that all seeds germinate, all creatures are born, it is from earth that they extract their nourishment, and it is in the earth that they die and perish finally), and Neela Devi (representing the vast and endless sky which is regarded as being the nearest equivalent to Brahm as well as being the patron Goddess of the blue sky representing the entire cosmos and the heaven above the earth).

According to verse no. 16, the three Goddesses are known as ‘Sri’, ‘Laxmi’ and ‘Lakshyamaan’. That is, it is the Sita principle that has been called by various names such as Sri meaning majesty, magnificence, glory and fame, as Laxmi meaning material wealth and prosperity, and as Lakshyaman referring to these two qualities in their manifold forms because the word ‘Lakshya’ means a hundred thousand, and the word ‘maan’ means a measurement.

The Shakti assumes other forms as divine Goddesses—Kali (the black complexioned goddess of war), Tara, and Tripura also known as Tripur Sundari, are also called the Trishaktis, or the divine cosmic energy which has revealed itself in the form of these three divine Goddesses. These Goddesses are the various manifestation of Parvati, the divine consort of Lord Shiva. Parvati is usually referred to by one single epithet—Shakti—which literally means energy, vitality, strength and powers.

The *Tripura Tapini Upanishad* of the Atharva Veda, in its verse no. 13 says that the Shakti has assumed the form of the following three Goddesses—Gayatri (the rising Sun), at noon when it is meant for Savitri (the Sun in its full glory and splendour), and at dusk when it is meant for Saraswati (the Goddess of knowledge).

The following are also called Trishakti or the potential powers present in a man—(i) to have influence, impact, affect and sway upon others, (ii) to have enthusiasm, zeal, flourish, drive and courage, and (iii) to have a good advise in this world as well as the support of divine intercession or intervention of Gods who should be benign and favourably inclined towards him. Further, the three Goddesses—Kali (the black complexioned goddess of war), Tara, and Tripura also known as Tripur Sundari, are also called the Trishaktis, or the divine cosmic energy which has revealed itself in the form of these three divine Goddesses. These Goddesses are the various manifestation of Parvati, the divine consort of Lord Shiva. Parvati is usually referred to by one single epithet—Shakti—which literally means energy, vitality, strength and powers.

Besides the above forms of Shaktis, there are said to be *nine other forms of Shaktis*. These have two connotations. One is the various forms that the divine dynamic power, potential, authority and energy of the Supreme Being has taken in the form of Goddesses, and the other connotation refers to the strengths and powers that a man possesses and which empowers him with divine abilities. These nine divine assets that a man possesses are also called Nidhis or assets of a man. These Nidhis may be spiritual or worldly. In brief they are the following:-

(a) Spiritual assets—according to saint Tulsidas’ epic *Ram Charit Manas*, Aranya Kand, Doha 35-36, they are—(i) communion with saints and pious people where the Lord’s glories are being sung, (ii) serving one’s teacher and elders, (ii) praising the Lord’s glories and doing Kirtan and Bhajan which are community singing of the Lord’s glories, (iv) repeating the divine Mantras or holy words of the Lord, i.e. doing Japa, (v) having such virtues as ‘Dam’ or tolerance, patience, fortitude and resilience, ‘Sheel’ or good and righteous demeanors, ‘Virati’ or being renunciate and detached from deeds and to be dispassionate towards the world, ‘Sam’ or equanimity, looking everything as Brahm, having a non-dual approach of or view of the world, ‘Santosh’ or contentedness,

and 'Sara' or simplicity and humility, (vi) having no deceit, conceit and falsehoods, (vii) not finding faults with others and criticising them unnecessarily, (viii) to have firm reliance and faith in the Lord, and (ix) not to feel dejected, depressed, despaired, inferior, lowly and condemned under any adverse circumstances, because the great and merciful Lord is always with them.

(b) Worldly assets—such as gold, silver, diamond, gems such as ruby, sapphire and emerald etc.; kith and kin such as sons, wife, pets and livestock, homestead and farmland, name, fame and majesty etc. These worldly assets are at the micro level what the Gods possess at the macro level and kept in the custody of Kuber who is the treasurer of Gods.

(c) The larger quantum of these assets symbolised by the following words—Mahapadam (100 Padams), Padam (the quantity 10^{15}), Sankha (10^{18}), Makar, Kaschap, Mukund, Kund, Neel (10^{13}), and Kharva (10^{11}). These words are used to measure quantity or volume of any given entity. Hence, they are employed to indicate the quantum of certain powers that an entity possesses.

(d) The nine Shaktis are the various forms of the divine dynamic power, potential, authority and energy of the Supreme Being that has taken the form of nine Goddesses. These Goddesses are worshipped as Mothers of creation and they complement the Supreme Being. The nine divine Goddesses, also known as the patron Goddesses in Tantra literature dealing with occult forms of divine worship, are the following—'Maha Tripur Sundari', 'Tripur Ambaa', 'Tripur Siddhi', 'Tripur Malini', 'Tripura Sri', 'Tripur Vasini', 'Tripur Sundari', 'Tripur Reshi', 'Tripura'.

According to another version, the nine divine Goddesses are the following—Vaamaa (the divine consort of Lord Vamdeo, one of the forms of Lord Shiva), Durga (the Goddess who rides a lion and is considered a manifestation of Parvati, the divine consort of Shiva, and who had slayed the demon named Durg), Gauri (the divine consort of Lord Shiva; another name of Parvati), Bhagwati (another name of Parvati; the divine Mother Nature personified and from whose womb the entire creation has emerged), Parvati (the consort of Shiva; had derived her name because she is said to be the daughter of the king of mountains, called 'Parvat' in Sanskrit), Laxmi (the divine consort of Lord Vishnu, the sustainer of creation, and the patron Goddess of good fortune, prosperity and wealth), Saraswati (the divine consort of Brahma, the creator, and the patron Goddess of knowledge), and Aditi (the mother of all the Gods).

The system of worshipping of the divine Goddess envisages that she is a personification of all the dynamic powers and essential energy of all the Gods rolled into one. The chief Goddess is known as Parvati, the divine consort of Lord Shiva who is regarded as the greatest and most senior amongst the pantheon of Gods, and hence honoured by the epithet 'Maheshwar'. Parvati is also known as Durga who is worshipped in nine different forms. These nine forms of Durga are called 'Nav Durgas' or nine Durgas. They are also called 'Nav-Shaktis' or the nine personified forms of the divine dynamic power and energy of the Supreme Being.

Thus, according to the Kavach Stotra of Devi-mahatamya, the nine Shaktis are the following—Shailputri (literally, the daughter of the Lord of Mountains), Brahmchaarini (one who is perpetually a celibate and self-restrained), Chandraghantaa (one who is as beautiful as the moon), Khushmaandaa (one who is always cheerful), Skandamaata (the mother of Skanda, also known as Lord Kartikeya, the son of Shiva and Parvati and a commander of the army of Gods), Kaatyaani (the Goddess who personifies the holy consort of the great ancient sage of the Vedic period, named Var-ruchi Kaatyaan), Kaalraatri (a personification of the night of the doomsday), Mahagauri (the great Goddess known as Gauri, another name of Parvati, the divine consort of Maheshwar or Lord

Shiva), and Siddhidaatri (one who gives mystical powers and bestows her devotees or worshipper with success in everything).

According to Brahmaand Puran, the names are the following—Neelkanthi (one whose throat is blue-tinged), Kshemankari (one who takes care of her dependents), Harasiddhi (one who gives all Siddhis—mystical powers), Vanadurga (the patron Goddess of the forest), Rudradurga (the Goddess who is as fierce as Lord Rudra), Agnidurga (the Goddess who is as fierce as Agni, the Fire God), Jayadurga (the Goddess who gives victory), Vindhyaasini (the Goddess who lives in the Vindhya mountain ranges), and Ripumaaridurga (the Goddess who vanquishes enemies).

Then we have *Forty Shaktis*—The forty ‘Shaktis are the following—fourteen organs of the body (internal + external) + fourteen patron Gods of these organs + three ‘Karmas’ or deeds + four ‘Gunas’ or temperaments or inherent qualities of a creature + worldly powers + spiritual powers + three states of consciousness = total forty. The three ‘Karmas’ are classified as (a) excessive, extravagant and enormous—known as ‘Tul/Toola’ (तूल), (b) basic and essential—known as ‘Mool’ (मूल), and (c) done out of ignorance and foolishness—known as ‘Avidya’ (अविद्याजन्म). The four ‘Gunas’ are ‘Vikshep’ (विक्षेप) meaning doubts, confusions, uncertainties, perplexities, fickleness, restlessness and agitations etc. in the creature, ‘Mudita’ (मुदिता) meaning cheerfulness and enjoyment, ‘Karuna’ (करुणा) meaning mercy and compassion, and ‘Avaran’ (आवरण) meaning neutrality, ability to show no emotions and remaining indifferent and aloof. The word also means a veil, cloak, mask and sheath. Hence, here it means ‘the ability to protect oneself from all the affects of external stimuli originating in the world which can perturb and confound the mind of the seeker/aspirant causing exasperation and perplexities, and instead, remain calm, peaceful and tranquil. The three states of consciousness are the ‘Jagrat’ or the waking state, the ‘Swapna’ or the dreaming state, and ‘Sushupta’ or the deep sleep state of consciousness.

Para Shakti—*Para Shakti* represents the supernatural transcendental dynamic powers of the pure conscious Atma, and it is revealed in the form of the ability of the man to ‘speak’. This is because the very first sign of creation coming into being is deemed to be the ‘Naad’ or the cosmic sound element that was generated when there was some activity in the calm surface of the cosmic ether. This Naad was envisioned as the first cosmic movement in the otherwise calm and tranquil ether which created a ripple that formed into a wave moving across the surface of ether, causing energy to be generated, which in due course powered the cosmic dynamo at the time of the initial phases of creation at the time of its very beginning. Naad was conceptualised as the word OM, and the whole gamut of spoken language is incorporated in the basic sound created when this OM is pronounced. So, the ‘voice’ or ‘sound’ generated in the throat of a living being is the most evident and irrefutable proof of the supreme Consciousness, which is responsible for the unfolding of this entire creation, being present inside the body of the individual.

The Para Shakti has been described in *Kshuirko-panishad* of Krishna Yajur Veda, in its verse nos. 15-16 as follows—

“Then the ascetic should diligently move the vital winds in the cluster of Naadis present in the throat. [That is, he should visualise that his consciousness is pulsating in the region of the throat where the energy center called Kantha Chakra is located.] This cluster has one hundred one Naadis. They trap within themselves the most stupendous and magnificent source of divine and supernatural energy called ‘Para Shakti’.

Some of the great Naadis located here are the Sushumna Naadi which remains perpetually submerged in the bliss obtained by realisation of the supreme transcendental Truth (and if the Pran enters this Naadi, it obviously also gets submerged in an everlasting ocean of bliss and contentedness that comes with realisation of the ultimate

Truth). The Naadi called Virja is directly linked to the supreme Brahm (i.e. it has direct link with the supreme consciousness residing in the body of the individual creature, and when this Naadi is activated the individual can have direct access to that consciousness). The other two important Naadis here are called Ida which is located to the left side of the throat, and Pingla that is located in the right side of the throat. [These two Naadis move up to the nostrils located in their respective sides.] (15-16).”

Adhar/Aadhaar Shakti—The word *Adhar* or *Aadhaar* literally means support, basis, base, rest, stay, backbone, substratum, principle, foot, pillar, prop, shoulder, shore, dike, and a means of subsistence. It refers to the base or foundation of anything, any structure or any event. For example when any unfortunate event happens, we try to ascertain the cause or the basic reason why it happened. Once it is determined, the rest is easy to follow. The word *Shakti* however means energy, vitality, stamina and strength. It is the energy trapped in the triad of the Sushumna Naadi, the Mooladhar Chakra and the Kundalini that is sought to be harnessed by the ascetic for his spiritual endeavour of Brahm realisation leading to his attaining an eternal state of blessedness marked by extreme ecstasy and bliss as well as in aiding him in his liberation and deliverance from the fetters of this body and the world.

According to the *Yogshikha Upanishad*, Canto 6, verse nos. 22-37, the triad consisting of the Sushumna Naadi along with the Mooladhar Chakra and the Kundalini is called the ‘Adhar Shakti’. This is because it plays an all important role in not only keeping the nervous system of the body functioning normally but also is used in the process of Yoga to achieve spiritual high. The subtle dynamic cosmic energy present in the body is located here and the ascetic strives to arouse it and harness its astounding potentials for his own spiritual well being. Since the man’s entire life and all his activities revolve around the consciousness present in the body, as the body without consciousness would be a dead body which is good for none, this apparatus consisting of the Sushumna Naadi, the Mooladhar Chakra and the Kundalini is considered as the pillar, the foundation and the basis of obtaining enlightenment and liberation according to the philosophy of Yoga. Therefore this apparatus is called the Adhar Shakti for the ascetic, the one which empowers the ascetic in his spiritual endeavours and provides him with sufficient energy and vitality to obtain success in it.]

सीता इति त्रिवर्णात्मा साक्षान्मायामयी भवेत् । विष्णुः प्रपञ्चबीजं च माया ईकार उच्यते ॥३॥

sītā iti trivarnātmā sākṣānmāyāmāyī bhavet /

viṣṇuḥ prapañcabijaṃ ca māyā īkāra ucyate // 3 //

सीताजी साक्षात् मायामयी (योगमाया) हैं। त्रयवर्णात्मक यह ‘सीता’ नाम साक्षात् योगमायास्वरूप है। भगवान् विष्णु सम्पूर्ण जगत् प्रपञ्च के बीज हैं। भगवान् विष्णु का योगमाया ईकार स्वरूपा है। ॥३॥

3. [Verse nos. 3-6 describe the esoteric meaning of the four components of the word ‘Sita/ sītā’, viz. Sa + I/ī + Ta + Aa/ā .]

Sita is the virtual ‘soul’ or Atma of the entire gamut of creation having three aspects. Therefore she is called ‘Trivarnaatma’, or the soul of all those things which have three plains, phases, forms, connotations, facets or aspects in creation¹. [The creation has been envisioned as one having three plains of existence. The Atma, the pure

consciousness, lives in all these three plains. Without the Atma the creation is as good as dead or non-existent. Sita is 'Trivarna-Atma' because she represents this Atma having three forms. She represents the dynamic Shakti of Brahm known as 'consciousness' that makes each of the three facets of the diverse creation active and bear life in their individual forms.]

Sita is also, at the same time, a personification of Yog Maya (which refers to the astounding powers of Brahm or the Supreme Being to create delusions). [The concept of Maya has been briefly described in note no. 2 of this verse.]

Lord Vishnu (personified Brahm at the cosmic plane; also known as the Viraat Purush) is the 'seed' (i.e. the primary cause) from which the entire world with all its delusions and deceptions, with all its artificiality and ostentations, with all its myriad variations and colourful charms, has been created. The Lord's 'Maya²' (i.e. the delusion-creating maverick powers of the supreme Lord) is represented by the letter 'ī' (ई / ī Ī) which is a long vowel sound (pronounced as in the word *keel*; *meet*).

[This long vowel sound of Sanskrit is equivalent to 'Ee' (as in *eel*) in English, and it is the fourth vowel of the Sanskrit language. It is added as a suffix to the first letter 'Sa' of the full word 'Sita'. Hence, the first letter becomes 'Sa' + 'I/ ī' = 'Si/Sī'. The 'I/ ī' component of this holy name Sita represents the Maya aspect of creation, and as such it stands for Vishnu's dynamic powers of creating a miraculous world out of nothing just like a magician creates a fascinating world from nowhere.] (3).

[Note :- ¹The word *Trivarnaatma* refers to the three aspects of creation and its myriad variations. Atma refers to the soul of this whole setup. Therefore, Sita is the soul of the so-called 'Triad' of creation. This 'Triad' of creation has many connotations—

- (a) Creation, sustenance and conclusion.
- (b) The Trinity Gods—Brahma the creator, Vishnu the sustainer, and Shiva the concluder.
- (c) The three worlds called Triloki—terrestrial, subterranean and celestial; also the Bhu Loka or the earth where we live, the Bhuvha Loka or the sky immediately above the earth where those creatures which fly live, such as the birds, as well as where the spirits live, and Swaha Loka or the far away heaven where the Gods live.
- (d) The three Yugs or Eras —Sat Yug or the age when righteousness and virtuousness was at its zenith, Treta Yug when Lord Ram had made his manifestation, and Dwapar Yug when Lord Krishna came.
- (e) The three chief human pursuits —love, wealth and duty.
- (f) The three qualities that a creature possesses and which determine his temperament and behavioural pattern —'Sata' which is the most auspicious noble and righteous of the three qualities, 'Raja' where worldly passion and desire are predominant factors, and 'Tama' where lowly qualities marked by perversion, evil and sins are the dominant feature.
- (g) The three chief tribes or classes into which the human race was divided by the ancients —the Brahmins who were the learned class, the Kshatriyas who were the warrior class assigned the task of giving protection to the society, and the Vaishyas who did commerce and took care of the societies material needs.
- (h) The three primary colours —black, red and yellow.
- (i) The three primary scriptures—the Rig Veda, the Sam Veda, and the Yajur Veda.
- (j) The Trivrikram— the word 'Tri' is a prefix meaning 'three', and 'Vikram' means 'brave, courageous, bold, heroic, powerful, valorous, valiant, strong, best and excellent'. It also refers to Vishnu because he has all these qualities. According to the Puranic

concept, Trivikram refers to Lord Vishnu in his manifestation as the dwarf mendicant called Vaaman who had begged the demon king Baali for land measuring three steps as charity. When Baali had agreed, Vaaman revealed his true identity as Vishnu, who was the Viraat Purush who encompassed the whole creation in his own body. So, in one foot Vishnu measured the whole earth, in the second, the whole sky, and in the third the king's head was measured, symbolically defeating and subjugating him. So, Trivikram refers to the Viraat Purush or Lord Vishnu from whose navel even the creator Brahma was produced aloft a divine lotus with a long stem, and the holy river Ganges emerged from the toe nails of his divine feet. According to Vedas, this Viraat Purush is a manifestation of the supreme, transcendental, attributeless, all-pervading and all-encompassing authority of the universe, known as Brahm. Rig Veda, 10/90/4, states that this Brahm has three legs (Tri) established in the heavens. The macrocosmic male, called Purush, is its first manifestation; from this Purush came into being this creation consisting of 'those who eat food' (the living creatures of the zoological realm) and 'those who do not eat' (the plants and vegetables of the botanical realm). These three —the Viraat Purush, the living creatures and the non-living things —formed the three legs of Brahm.

(k) The three Divine Shaktis—The term 'Shakti' and its various forms as divine Goddesses have been elaborately described as a note of verse no. 2 of this Upanishad.

(m) The 'Trividya' or the triad of knowledge usually refers to the comprehensive knowledge of the three primary Vedas, i.e. Rig, Sam and Yajur. Refer verse no. 21 of the present Upanishad.

(n) The three legendary rewards obtained by being righteous, noble, holy and good. These rewards are—'Artha' or material well being and prosperity, 'Dharma' or possessing righteous qualities, being virtuous and noble, and 'Kaam' or being successful in fulfilling all desires.

(o) A complete knowledge of the existential world—i.e. its creation, sustenance and annihilation or end or conclusion. It involves the fundamental truths of existence and the mysteries associated with them.

(p) Knowledge of what happened in the past, what is happening anywhere at the present, and what would happen in the future is also called Trividya.

(q) From the metaphysical point of view, the knowledge of what happens to the creature in his three principal states of conscious existence in this world—i.e. the waking state called 'Jagrat', the dreaming state called 'Swapna', and the deep sleep state of existence called 'Sushupta' along with the three bodies that the pure consciousness relates to in these three states, viz. (a) the gross body consisting of the five organs of perception, e.g. eyes, nose, tongue, ears and skin, as well as the five organs of action, e.g. the hand, the leg, the mouth, the anus, and the excretory organs, (b) the subtle body consisting of the mind intellect complex, and (c) the causal body consisting of the pure conscious Atma.

(r) According to the revered sage Adi Shankarcharya's commentary on *Shwetashwatar Upanishad* of Krishna Yajur Veda, Canto 1, verse no. 7, the *three fundamental aspects of the world* which give the latter three distinct characteristic forms are (1) 'Bhokta' or the one who enjoys or suffers, or the consumer who finds pleasure in the objects of this material world as well as the one who has to suffer the consequences of his actions, i.e. the living creature, (2) 'Bhogya' or that which is enjoyed or suffered from, or consumed in one form or the other, i.e. the material objects of this consumable world, and (3) 'Niyanta' or the one who controls and rules over the other two, i.e. the Supreme Being.

To quote the *Shwetashwatar Upanishad*, Canto 1, verse no. 7—"The supreme transcendental Authority of creation whose glories are being sung by the Vedas is known as Brahm. It is a divine entity that is beyond the purview of all worldly deceits and

delusions, is most pure, sublime and holy, and is eternal, truthful and imperishable. It is in this Brahm that the entire world having three dimensions, called the ‘Triad of Creation’, is firmly established, or has its basis and foundation.

Those who are well versed in the eclectic knowledge pertaining to Brahm and have a holistic view of this supreme Divinity realise that it is present in their own bosom (heart) itself and nowhere else. This self-realisation takes a firm foothold by deep meditation, resulting in a state of perpetual blessedness. Such self-realised spiritual aspirants remain submerged in the bliss obtained by experiencing the presence of Brahm inside their own self. The affect is that they are able to get rid of the fetters of ignorance and delusions that tie them to this body and the world, and consequentially they find permanent liberation and deliverance from this entrapment (i.e. they attain emancipation and salvation for their ‘self’, for their soul) (7).”

The *Naradparivrajak Upanishad* of Atharva Veda, Canto 9, verse no. 12 also describes this concept in magnificent terms.

(s) The Triad of Ishwar or the supreme Lord of all that exists, Jiva or the living being or the creature, and Prakriti or Nature—these also form the apex of the triangle which is called the world. [Refer verse no. 9, canto 1 of Shwetashwatar Upanishad.]

(t) The *Dhyan Bindu Upanishad* of Krishna Yajur Veda tradition, in its verse no. 36 mentions the triad of creation as follows—“A person who is aware of the presence of the supreme transcendental Being, the Supreme Being, in all the three places^a, the three paths^b, the three forms of Brahm^c, the three Akchars or letters^d, the three Matras^e, as well as in the ‘Ardha Maatraa’ or the half-syllable—such a person is the one who is deemed to be truthfully wise, erudite and enlightened about the fundamental tenets of the Vedas and the essence of their teachings (in the form of the great sayings called the Mahavakyas or the great sayings and other maxims and axioms of the scriptures (36).”

Now let us see what these three places, the three paths, the three forms of Brahm, the three Akchars or letters, and the three Maatraas are.

^aThe *three places* where Brahm resides are the three states in which consciousness exists, viz. the waking state, the dreaming state, and the deep sleep states of consciousness. The three places also refer to the three worlds called Triloki—viz. the terrestrial world represented by the word ‘Bhu’, the sky above the earth represented by the word ‘Bhuvaha’, and the heavens represented by the word ‘Swaha’. Besides these interpretations, the three places refer to the three planes of time—viz. the past, the present and the future. The word in its broader perspective would involve the ‘triad of the entire creation’ because everything that exists is nothing but a manifestation of on single non-dual cosmic Truth known as Brahm. This is because of the simple fact that the creation ‘does exist; it is seen, witnessed, lived in, and is verifiable and tangible’, and not some hypothetical conjecture based on the figment of imagination.

^bThe *three paths* are the following—the two extreme paths, one that leads to his pomp, reputation, glory and fame, and the other that causes just the opposite to happen, leading to his ill-fame, ignominy and degradation, and the third path is the median one of moderation that is regarded as auspicious and well thought of. It is marked by the virtues of detachment, dispassion and non-involvement. According to some versions, these three paths are represented by the three aspects of the fire sacrifice by which the Supreme Being is worshipped, viz. ‘Dhum’ or the aspect of the fire sacrifice when there is smoke and much sputtering and crackling of the firewood before it catches fire properly, ‘Archi’ or the aspect of the fire sacrifice when the flames are burning brightly and brilliantly, and ‘Agati’ or the concluding part of the sacrifice when some firewood or other offerings remain half-burnt or incompletely burnt, leading to either smoldering pieces of leftover offerings, or the residue of the extinguished fire in the form of still-smouldering pieces of

charcoal and ambers. Refer also to verse no. 93/12-93/15 which describes the three paths that the Atma takes from the metaphysical point of view.

^cThe *three forms of Brahm* are the following—the ‘Vishwa’ representing the gross form of the visible world in which the individual creature lives in his waking state of consciousness, the ‘Viraat Purush’ representing the gross form of the invisible cosmic parent body in its cosmic plane of waking state from which all the individual creatures of this world have come into being, and ‘Brahm or Ishwar’ which that entity from which even this Viraat has evolved. Another interpretation of these three forms of Brahm is its manifestation as the Trinity Gods consisting of Brahma the creator, Vishnu the sustainer and protector, and Shiva the concluder.

^dThe *three letters* are the three letters of OM, i.e. A, U and M. These three letters cover in their ambit the entire gamut of creation, viz. ‘A’ covers birth, ‘U’ covers growth and development, and ‘M’ indicated death or conclusion.

^eThe *three Matras of Brahm* are represented by the three phases in which this creation has evolved as a fraction of Brahm. These are called ‘Hrasva’ or the small beginning indicating the primary forms of life such as algae and fungi, the ‘Dirgha’ or the most evolved and widespread form such as the higher species of animals and the highest rung occupied by the humans, and ‘Plut’ symbolising the rudimentary forms left after the creation come to the end, or the conclusion of the creation itself. If these are applied to the divine word OM standing for Brahm, then the letter ‘A’ stands for Hrasva, the letter ‘U’ for Dirgha, and the letter ‘M’ for Plut.

(u) The triad of *seer* (the one who sees), the *seen* (the object) and the process of *seeing*—This concept has been explained in *Varaaha Upanishad* of Krishna Yajur Veda, Canto 4, verse no. 20.

(v) The triad of *doer of deeds*, the *object* of deeds done, and the *cause* of deeds done—this concept has been explained in the *Varaaha Upanishad* of the Krishna Yajur Veda tradition, in its Canto 2, verse no. 48, and Canto 4, verse no. 35 describe the relationship between the deed, the doer and the cause.

²*Maya and Yog Maya*—The word ‘Maya’ has two parts, Ma + Ya. The first half means a ‘mother; a progenitor; something that creates’, while the other half refers to the ‘notion of doubt, of either this or that; the notion marked by uncertainty’. The word ‘Ma’ also means ‘to measure, mark off, by any standard; to show, to exhibit, to display; to infer, to conclude; to be formed, built, made of’. Therefore, the composite word Maya refers to a situation which harbours or creates uncertainties, where it is uncertain whether what is said or understood or seen or witnessed or experienced is actually the truth or not. It is virtually the ‘mother of all confusions, doubts and perplexities’. It therefore refers to something or some situation which creates or produces perplexities, doubts and confusions, something that is not real; that which is deluding, illusionary, deceptive, mirage-like and deceitful, and is caused by the ignorance about its truth and reality; something that has no substance or pith; displays no certainty and leads to wrong inference. The term Maya is used to define this entire complex phenomenon at once. Hence, Maya is a synonym used for all that is deceptive, faulty, false, deluding, ignorance-based, illusionary, imposturing, deceitful, invisible and super-natural in the sense that it defies all logic and understanding; all that which has no reality or substance in spite of appearing to be for real; all that is hollow and lacks gravity though appearing to be solid and dense. It creates hallucinations in a creature’s mind leading him to believe that what he sees is the truth. It is the deluding and magical powers of the supreme transcendental Lord that hides the reality and creates an imaginary world of deceptions and misconceptions.

Maya is the deluding power of the supreme Authority in creation known as Brahm that has been used by him to create the sense of duality. The factual position is that

everything is one and the same, and the different views of them is simply an illusion just like one sees a mirage in a desert and thinks it to be real whereas everyone knows that it is a physical phenomenon created due to the effect of excessive heat on desert sand, and it is the deluded mind that thinks it to be real though it is well aware that such things do happen in a desert and it is wise advice not to follow this illusion. Likewise, when Brahm decided to initiate the process of creation, he had to create a smokescreen of delusions to enable him to hide the truth, because otherwise everyone would renounce this world of artificiality and become recluses, and the result would be everyone becoming a monk, renouncing the world and the resultant termination of the cycle of birth and death! So under the influence of Maya or delusions, the living creature thinks that it, the Jiva, and Ishwar, the Lord, are two separate entities. The Jiva offers prayers to the Ishwar and looks upon him for his benevolent mercy and intercession in order to survive and prosper in this competitive world; the Ishwar looks upon the Jiva to offer him oblations and worship that would sustain and nourish the former as well as keep him in an exalted and honourable position. There exists a mutual symbiotic relationship between the two. The Jiva lives on the earth, while the Ishwar lives in the heaven. The Jiva watches the exalted stature, glory, fame and powers that the Ishwar possesses, and so the Jiva tries to acquire that stature for himself. Therefore the Jiva does good and auspicious deeds to go up to heaven, but the deeds themselves pull the Jiva down because of their inherent and inbuilt nature to tie down anyone who gets involved in them. So the creature continues to oscillate like a pendulum between being a mortal being living on earth and the immortal being living in the heaven.

This is the theory of 'duality'. Both are covered in an invisible veil of ignorance-based delusion. From the metaphysical point of view, Ishwar is the sum total of all the causal bodies that exist in creation, while the Jiva is represented by the individual causal body which harbours the pure conscious Atma or soul. This factor of the 'pure conscious Atma or soul' is common to both the Ishwar and Jiva, and hence to treat them differently is a stupid proposition caused by deluding effects of the mind. This is called being sheathed by a veil of Maya, or being under the influence of ignorance that prevents one from realising the truth and reality.

Therefore, Maya is the indescribable and inconceivable cosmic dynamic power that Brahm employs to create delusions.

Mantriko-panishad of the Shukla Yajur Veda tradition, verse no. 3-8, describes Maya in substantial detail. In its verse no. 5 it says that *Maya has three basic colours*—viz. 'white', 'red' or 'dark', and the various shades in between. These three colours represent the three basic qualities, called Gunas, present in all the creatures and are only symbolic of the innumerable variations in which the basic qualities can combine to produce countless number of characteristics and virtues and behaviours that give individuality and specific characteristics to millions and millions of creatures. These are simply metaphors only meant to explain and help visualise certain things, and therefore should not be taken too literally as meaning that dark skinned people are sinful and pervert and worthy of condemnation, or that fair skinned ones are all righteous and noble, for just the opposite is witnessed daily in our lives.

Even as an offspring gets the colour of the skin of the race to which it belongs, the inherent characters of all creatures are inherited from their mother, and this mother is Maya. The white colour stands for the best category of qualities called Sata Guna, the red colour stands for the second and medium quality called Raja, and the dark colour stands for the meanest quality called Tama. The word Tam itself means 'dark' and it stands for the worst type of qualities leading to sinful and pervert nature in a man which makes his life hellish; the word 'red' is a metaphor for anger, vehemence, vengeance, agitations, restlessness, short temper, strife, hatred, envy, jealousy and the other such negative

worldly characteristics in a person; the colour 'white' stands for peace, tranquillity, prosperity, happiness and wisdom, all of which are the characters of noble and gentlemanly persons.

Here it should be noted that the three inherent qualities or Gunas of Sata, Raja and Tama that characterize all the creatures of this creation are like the *genes* that the offspring carries of its parent. Through these Gunas, the Maya resides in the bosom of all the creatures as their defining 'nature' and basic 'temperament'—called the *Prakriti* of the creature. Even as the supreme Brahm as the Great Lord called Maheshwar used his mystical deluding maverick powers to create this illusion of the world at the cosmic level and made it so perfect that it appears to be perfectly true, the same Brahm while residing in the bosom of the individual creature as its Atma also creates this world by using its delusion creating powers, and uses its man-Friday, the mind, to ensure that it is implemented to perfection.

Since Maya has three basic constituent qualities, the Sata Guna, the Raja Guna and the Tama Guna, it is called *Trigunmayi* (त्रिगुणमयि), i.e. one which has the three Gunas or qualities. 'Sata' is the most auspicious, virtuous and noblest quality in a man and raises him to a high moral and spiritual pedestal. It marks predominance of righteousness and the highest standards of spirituals and mental evolvment leading to high thoughts, noble actions and righteous behaviour. 'Raja' is the medium quality in a person, and it is marked by worldly passions, desires, yearnings and greed. It makes a man more worldly than spiritual. 'Tama' is the third and most lowly of the three qualities and is used has a synonym for darkness and evil. Obviously, 'Tama' means ignorance, delusions and all the forces or qualities that are evil, mean, lowly, miserly, wicked and base. They pull down a man from high pedestal and virtually dump him in the dust yard of creation to rust and decay.

These *three qualities* together, in various permutations and combinations, decide the innate nature of a man. The greater presence of 'Sata' makes a man nobler as compared to a high ratio of 'Tama' which makes him wicked, pervert and evil. Various proportions of these qualities will therefore produce innumerable varieties of creatures having different temperaments, thought processes, behaviours, demeanours and mental setup in this world. The *Pashupata Brahm Upanishad* of the Atharva Veda tradition, Canto 1, verse no. 10, describes these three types of Maya

When a man understands any 'Truth' after rigorously examining the 'truthfulness' of that truth, when he has established the veracity of facts, he believes in it more firmly and more convincingly. No matter what other people tell him about the truth being not the correct or the whole truth, he would not listen to them, simply because he has verified the facts for himself, he has witnessed the truth himself, he has logically eliminated all falsehoods to deduce that what he knows is the 'truthful Truth'. His Truth is based on rigid and solid foundation; he is unwavering and steady in it. If he is steadfast and convinced in his knowledge, no matter how much ignorance and delusions (Maya) try to push him away from the absolute 'Truth', he will remain steadfast and unwavering in it. There will be no doubts and confusions in his mind.

The basic idea here is that Maya is like a transparent coloured sheet which covers the supreme 'truth' in the creation. Since it is transparent, it assumes the attributes of the 'truth' that it covers, because for all practical purposes an ordinary man is unable to see that veil because of its transparency. But at the same time, being tinged by different Gunas, the view of the 'truth' as seen through the veil of Maya gets tainted or distorted consonantly. This is a simple way of understanding what is called 'illusion and Maya vis-à-vis the Truth and Reality'. Maya nevertheless hides the truthfulness of the Truth, and instead lends its own attributes and characteristics to that Truth known as the 'Nirgun Brahm' by the Upanishads when the latter is observed through this veil, while at the

same time assuming the glorious attributes of Brahm itself. So ignorant fools think that the Maya is the real thing, whereas they are actually seeing the ‘veiled truth’ as observed through this covering of Maya, because the actual ‘truth’ is hidden from view by this transparent sheet which has lend it its own colour and hue to it . As a result, that Nirgun appears to have some attributes, and it thereby becomes ‘Sagun’, or the one with attributes and characteristics, by the interference of Maya.

The *Pashupata Brahm Upanishad* of the Atharva Veda tradition, Canto 2, verse nos. 33, 44-45 describe how Maya creates this world.

The *Nrisingh Purvatapini Upanishad* of the Atharva Veda tradition, in its Canto 3, verse no. 2-3 describes Maya and says that it is the creator, the sustainer and the concluder of creation.

The *Kathrudra Upanishad* of Krishna Yajur Veda tradition, verse no. 43 describes how Maya was created by the Supreme Being and how it is kept under tight leash by him.

The *Rudra Hridaya Upanishad* of Krishna Yajur Veda, verse no. 49 describes why it is important to overcome Maya.

The *Shwetashwatar Upanishad* of Krishna Yajur Veda, in its Canto 4, verse no. 10 describes the relationship between Prakriti, Maya and Gunas in a very succinct manner.

The *Saraswati Rahasya Upanishad* of the Krishna Yajur Veda, in its verse nos. 47-49, 52-54, 56-57 describe what Maya actually is, how it creates this world and hides the ‘truth’ known as consciousness, and goes on to describe the two important types of Shaktis or dynamic powers of Maya—one called the ‘Vikshep Shakti’ and the other called the ‘Aavaran Shakti’.

Why Maya created this world and its effect on it has been beautifully described in *Paingalo-panishad* of Shukla Yajur Veda tradition, in its Canto 1, verse no. 12.

Maya has also been described in the *Sarwasaaro-panishad*, verse no. 15 of Krishna Yajur Veda; *Adhyatma Upanishad* of Shukla Yajur Veda tradition, in verse no. 30.

‘Maya’ has *three names*—viz. (a) *Maha Maya*—or the great powers exhibited by Brahm at the cosmic level. This Maya is the progenitor of all other types of Mayas which keep the individual creature trapped in their net. The Maha Maya is the virtual mistress of all the delusions and misconceptions and their attendant ignorance that keep all the creatures of this creation enthralled by their deceptive charm. (b) *Yog Maya*—this is the stupendous magical powers created by the union of the supreme authority of creation known as Brahm, and the mystical and esoteric powers that delusions and hallucinations can create for the creature. (c) *Maya Shakti*—this is the ‘shakti’ or power and authority displayed by Maya in association with Brahm from whom it acquires its stupendous energy and powers.

The term *Yog Maya* can now be understood as follows:—It consists of two words, viz. ‘Maya’ and ‘Yoga’. ‘Maya’ means delusions; it refers to the delusion created by the dynamic powers of Brahm at the time of creation. ‘Yoga’ means to bring about a union between any two entities; it means a conjunction or fusion of two entities. Hence, the great delusion which is so powerful that it brings together two impossibilities together and makes them appear to be real is called ‘Maha (great) Yog Maya’.

Yog Maya refers to the fusion of the cosmic energy with the delusion-creating powers of the supreme Brahm when the latter decided to start the process of creation. The illusion created by Brahm removed the distinction between the truth and falsehood so much so that both appeared the same and became interchangeable. That is why, what appears true on the surface is actually false, and vice versa. But to enable this to happen, Brahm had to meditate and focus his attention to ignite that inherent but latent energy that is an integral part of creation. In other words, he had to do Tapa, which is another form of Yoga. The resultant stupendous forces of Nature that were unleashed by Brahm’s meditation led to the chain of events that culminated in the revelation of the cosmos as it

is known today. This magnificent event or the primary force that set this chain in motion has been conceptualized by the Purans as a deity known as 'Yogmaya'; she has been depicted by them as the female counterpart of the maverick Lord of creation, who has been personified as the Viraat Purush. In the case of Lord Ram, who is that Viraat Purush also known as Vishnu, that Yogmaya is represented by Sita. The other connotation of 'union' implies that this Yogmaya establishes a link between the ignorant and deluded creature, and the unadulterated, supreme and ultimate Truth represented by the Lord. The word also refers to the magical and mystical powers displayed by mystics and ascetics, which they have acquired by the virtue of their meditation and contemplation.

This world is not the 'absolute truth' because anything that is 'true' would remain constant and unchanging. Since the world is changing every moment, it cannot be the absolute truth. Therefore it is false. Truth and False are opposite things just like fire and water; they cannot co-exist. If one thing is true, it cannot be false, and vice versa. But Maha Maya is so powerful that the creature is certain that this world with all its sense objects and charms is true and real. He sees others dying but thinks that he would live forever. Since bringing together of two things is called 'Yoga', this bringing together of two impossible things together to make them appear to be true and possible, or making the truth appear as false on the one hand while making false appear to be true on the other hand, is called 'Maha Yog Maya'.

The concept of the *Maha-Maya* or the great delusion can be understood with a simple illustration. The air element is the same within the earth's atmosphere, but the density of air near the earth's surface is obviously more than the highest point of the atmosphere. Even the level of the various gases and other ingredients of air vary at different levels. Hence, as we move up from the surface, the ingredients of the air and the space in which it lives change, their density and properties change, but primarily they will always remain the air and the sky elements, retaining their intrinsic virtues. Likewise, the same Supreme Being known as Brahm exists throughout this creation in all its different levels, and this Brahm exhibits different sets of characteristics at each level. It is only the degree of grossness and subtlety that changes, and not the primary nature of Brahm. The fact that Brahm appears to change and exhibit different characteristics other than its original attributes at different planes of creation or existence is called 'Maha Maya'—or, the great delusion.

This Maha Yog Maya is so powerful that it creates an illusion of dichotomy and opposition in the various forms of the eternal supreme Brahm who is an embodiment of infinite bliss.

This Maha Yog Maya is like a veil surrounding the truth of Brahm. The magical world created by it is most fascinating and astonishing; it is full of maverick tricks, and is like an ocean of surprises and unexpected events and sights. It is so mysterious that inspite of being illusionary and created out of delusions it still appears to be real, everlasting and an image of happiness.

The *Tripadvibhut Maha-Naryan Upanishad* of the Atharva Veda, Canto 6, paragraph no. 13 describes how a spiritual aspirant sees the Maha Yog Maya in a personified form as he proceeds on his journey towards his final Mukti or Moksha.

We can understand this phenomenon of how the Maya of the Lord has created this vast canvas of creation with a simple example. A painter wishes to paint a landscape. He starts with a pure white canvas, and using his imagination and powers to visualise a magnificently beautiful scene, he starts painting with numerous primary colours and then goes on mixing these colours to produce umpteen numbers of colours of varying hues and shades. Besides the colour, he continuously adds a stroke here and a brush there as he tries to reveal on the lifeless canvas the conception of life as he visualises in his mind; he is never satisfied with his work and goes on and on endlessly adding colours and lines to

the canvas. The result is most astounding and stupendous to behold. But still the painter is not satisfied; so the net result is that the canvas gets being redone over and over again, and layers after layers of lines that had been made and erased, of paints that had been painted over numerous times, of shapes and figures that had been visualised, rejected and reconceived and placed on the canvas only to make the painter uneasy about them. In short, the basic canvas that was pristine pure at the beginning has been reduced to scrap! The painter then keeps it aside or if totally disgusted with it, he may throw it in the garbage bin.

This all but sums up how the supreme Lord creates, develops and concludes the creation. The clean white canvas represents the Satwic qualities with which the Atma starts out. The painter is the supreme Lord or Brahm, the landscape he imagines is equivalent to Maya because it has no actual existence but is imagined by him, and he is so skilled a painter that once the painting is ready, the scene that is depicted on the canvas appears to be very real and live, creating an illusion of the grandeur of the actual thing; this is a deception because the painter has used his imagination as the subject of the painting, but an ignorant man who is not aware of this fact would believe that the painting has been inspired by some actual landscape that the painter must have seen somewhere. As a matter of fact, it might also happen that the scene does actually exist, but the painter has added touches of his own imagination to add vibrancy and colour to the scene about which the observer is unaware. The scene and the 3-dimensional landscape is equivalent to the creation and the colourful Nature. The paint and the primary colours used by the Lord during the process of creation to make it vibrant and lively are the different Gunas (virtues, qualities and characteristics), the various Vasanas (desires and passions) and Vrittis (inherent tendencies and inclinations of a creature; his nature and temperaments) as well as the Tattwas (elements) which are fundamental to and inseparable from creation. The innumerable varieties of shades of characters, virtues and qualities that are present in the creature represent these myriad colours that the creator uses to paint his creation. Until at last the Lord stands back and is stumped at the Frankenstein Monster that he has unleashed! Then he decides to call it quits, and this is equivalent to annihilation of the creation. But as a painter he cannot sit quiet; and so starts the process once all over again!

Supposing the painter did not add his own name to the painting, or he had added a pseudonym. Then in such a case, there would be conjectures about his identity, leading to so many theories and debates. Then some wise man would look up the archives and dig up some evidence about who he was. This is exactly what happens here in the case of creation—no one knows for sure who that creator is, what is his name, etc. Some wise and enlightened man came to unearth the truth about him, and he tried to tell others in the words he could muster. This is how the great maverick Lord has been known and recognised by us. When his glories are sung, it is actually praising the great painter for his skills and the matchless heritage that he has created for us to cherish and behold.

Maya Shakti—The stupendous powers of Maya have been called its ‘Shakti’. This concept has been described in *Yogshikha Upanishad* of Krishna Yajur Veda, Canto 6, verse no. 48. This Maya is so powerful that it misleads even the Gods and stuns them as stated in *Panch Brahm Upanishad* of Krishna Yajur Veda tradition, in its verse no. 24.

Sage Veda Vyas’ *Adhyatma Ramayan*, in its Lanka Kanda, canto 14, verse no.28-29 describes the relationship between Maya and Brahm, albeit in the context of Lord Ram.

The concept of Maya affecting the Atma has been elaborately dealt with in various Upanishads, especially Maitrayanyu Upanishad, Cantos 2-4 of the Sam Veda tradition.

Brahm, which is one whole, indivisible and immutable entity, assumes or appears to exist in myriad forms, having mind-boggling permutations and combinations of shapes, sizes, colours and contours, depending upon the prevailing circumstances and

requirements of existence. The same entity when viewed with different glasses appears to have different colours—as is evident when we observe anything with sunglasses of different colours. It acquires different meanings when viewed from different perspective—as is evident when the same event is interpreted differently by people having different views, different intelligence, different cultures, and different mental bearings. The same things changes in size and colour when observed from different distances—as is very clear when we observe a thing from very close quarters and then view it from a great distance; even the same mountain appears to be blue, green, dark and of other colours when seen at different times of the day and varying distances and through changing atmospheric conditions.

So it would be erroneous to say with certainty that what one has observed is the actual truth, for it might be very misleading and at odds to what others have observed. When, say, five people describe a mountain or scenery, each would narrate what he has observed. All of them are correct, but there is much more to that mountain or scenery than what one gathers from these narrations. Herein lye the importance of 'self-realisation', because we may doubt what others say, but we cannot be more convinced when we observe anything first hand for ourselves.

Brahm is like this water molecule; it has revealed itself in the form of this multifarious creation, each unit of the latter is Brahm manifested, but Brahm is not limited to that specific definition. All forms that the molecules of water take are nothing else but 'water', undiluted and uncorrupted. Whether we call it moisture, cloud, rain, steam, ice, river or ocean, none of these should deter a wise man from observing 'water', or better still 'two atoms of hydrogen and one atom of oxygen' in all these forms. A learned man would be amused when people fight over these definitions, and he would call them ignorant ones.

So when we observe Brahm with a holistic and all-inclusive view, we find that the entire creation is 'Brahm manifested'; all the different nomenclatures and definitions pertain to the same entity and therefore all of them are correct. But none of these individual manifestations define Brahm in its entirety, and nor do they become Brahm.

This is Maya, which literally means something which does exist but it is an illusion, a deception and misleading. Water appears in so many forms because of this Maya, and so does Brahm vis-à-vis the world.

Now, there must be something that not only binds two atoms of hydrogen and one atom of oxygen together but also injects it with certain qualities that give the resultant product its uniqueness known as water. And this 'uniqueness of water' is not a small matter to be overlooked, because water is the harbinger of life, it is the sustainer of life, and it is the concluder of life. How? Well, it is the first ingredient necessary for initiation of the process of creation; once life starts it sustains it and nourishes it; and the havoc it causes during severe floods, typhoons, tsunamis, cyclonic deluges and oceanic storms when it completely obliterates all traces of life are examples of destruction water can cause. Quite similarly, in different perspectives, Brahm creates, sustains and concludes this creation.

Taken independently, hydrogen and oxygen would not produce water, and neither does their simultaneous existence in a single place automatically means that water would be there, for had it been so then there would be no question of droughts anywhere because both these gases are present everywhere on earth. Therefore, there must be some supernatural force that helps these apparently innocuous looking atoms of these two gases to acquire a special quality known as water. This is called 'Shakti'. What does this Shakti do? It transforms the latent powers and potentials of hydrogen and oxygen into an entity called water that harbours life, sustains and nourishes it, and that even concludes its own creation, none of which functions would these two gases have done left to themselves.

But does this Shakti come from outside? No, it is hidden in the atoms of hydrogen and oxygen, and it simply comes to the fore, does its job and collapses in to oblivion, leaving the rest of the process to take care of its self by being controlled or influenced by other forces of Nature.

This allegory or analogy helps to explain how Brahm uses Shakti to create this world, and how the resultant product creates an illusion called Maya about the essential truth. Brahm uses its creative energy, called its *Shakti*, to create this world, both the visible as well as the invisible. Brahm then resides in this creation as its integral and inseparable part even as hydrogen and oxygen are integral to and inseparable from all forms in which water exists. The ignorance about ‘who or what’ is the basic truth of this existence, or is the essence in this existence, or is the fundamental principle behind what is seen, witnessed or experienced, is called *Maya*.

Maya also has its importance in this context of existence, because if Maya or illusion does not exist then this world would also cease to exist as we know it. If the world ceases to exist as we know it, then there would be no question of any interaction or any kind of interdependence and relationship between any given two entities because there would be no distinction between them, and they would be all alike. Taking the example of water, if we do not distinguish between an ocean or river, or say between the water of a gutter and a well, telling ourselves that the essence of all these fluids is two atoms of hydrogen and one atom of oxygen, then it would be the height of stupidity for us and create a hilarious situation. So for the purpose of existence these differences have their own importance, but when we wish to learn and get educated about them and not remain ignorant fools then we come face to face with the facts. Even then, as long as we live, we cannot treat the water of the gutter and the water of the well alike for drinking purposes. This is Maya—it creates a piquant situation wherein we know that what we see is not the actual truth but we still cannot do anything about it and continue to treat the falsehood as the real thing.

The *Tejobindu Upanishad*, Canto 5, verse no. 33 of Krishna Yajur Veda tradition says that the Atma, the pure conscious self of the creature, remains untainted by the effects of Maya.

The effect of Maya on the creature has been elaborately dealt with in *Mantrikopanishad*, verse nos. 3-8 of the Shukla Yajur Veda tradition, and in *Varaaha Upanishad*, Canto 2, verse nos. 52-53, 69, 71, 74.

The *Maya Jaal*—The mysterious net of delusions that keeps the creature trapped in its snare is called Maya Jaal. The word ‘Maya’ briefly means delusions and ignorance, and ‘Jaal’ means a net, a web, a snare, a trap, a magical spell’.

The concept of Maya briefly refers to something that is based on delusions and deceit. The magical world created by a magician is a world of Maya. The trap that this charming deception creates for the creature making it believe that what it sees is for real is called the ‘Maya Jaal’ or the net of delusions which entangle the creature like a bird getting caught in a bird catcher’s snare. When one sees a magic show he gets so engrossed in its illusions that for the time being the person forgets that what he thinks is so life-like and real has no substance and pith. He thinks that what he sees is real and true. The same basic concept is applied in metaphysics to explain the concept of delusions vis-à-vis this world. The deluded creature begins to get involved in this magical world, and does so many things as if walking in a dream. But a wise man realises that the truth is above this illusive world and does not allow himself to be misled by any cajoling by the magician; he simply laughs at it and waves away all attempts by the latter to entice him to participate in the show. He just watches the magic show dispassionately and does not get emotionally involved in it. Similarly, a wise man does not allow himself to be

involved in this deluding world, and remains a dispassionate observer, not a participant in the activity of the world.

The *Tejobindu Upanishad* of Krishna Yajur Veda, in its Canto 5, verse no. 33 describes this Maya Jaal.

The *eight forms that Maya takes*—The eight forms of Maya are the delusion and ignorance creating powers of Brahm without which the creation would neither be conceived nor expanded, because if everyone becomes aware of the reality, if everyone realises that everything is perishable and immaterial, that whatever is seen and enjoyed are like a mirage seen in a desert, then all would renounce the world, there would be no marriages and procreation, there would be no creation of wealth and strife and tension to protect this wealth, there would be no desire to have dominance over others, for all are equal and one in the eyes of Brahm and they have the same Atma which prevails uniformly in the breadth and length of the creation. So Brahm uses Maya as a tool to maintain a veil of ignorance and delusions to carry forward his game plan, until the time he decides that he had had enough of it and then initiates the folding-up process of concluding this creation for good, or for at least that time when he decides to roll the carpet once again.

Now, these eight forms that Maya takes are the following—the five elements forming the basic building blocks of the gross creation (i.e. the elements of earth, water, fire, air and space which form the gross body of all the living creatures) + mind + intellect (together called the subtle body of the creature) + Ahankar (the ego, pride and arrogance that the creature possesses, leading to the notion of ‘I’, ‘me’, or ‘mine’) = eight entities.

Actually, a wise man understands that whatever exists in whatever form is nothing but one or the other form of the same universal entity known as Brahm. To take an example, a scientist knows that water in whatever form and colour and shape consists of the same two atoms of Hydrogen and one atom of Oxygen. Further, he also realises that everything is made of atoms and their basic structure consists of sub-atomic particles such as electron, proton, neutron etc. With this erudition and view point, a wise man sees these basic ingredients in all things that he observes around him, because everything is made up of atoms and molecules. But an ordinary man talks of the water of the ocean, of the well, of the drain and of the river etc. He talks of gold, of silver, of wood or of iron, not realising that all consist of the same building block called the ‘Atom’. Similarly, due to ignorance a man is deluded into thinking that the gross world that he sees is has an independent existence and it is real. He forgets to analyse its fundamental ingredient which is the pure consciousness that is making it alive. The five elements that are used to make up this world are all perishable and gross, and they are the creation of the mind. The mind itself is perishable because it dies with the body. Then, what is the reason why a man has so much ego and pride in himself and his abilities? It is Maya. It is his ignorance that has held him by his collars, as it were. He forgets that if his true self is imperishable, then how come he dies; if his true self is enlightened and wise, then why he suffers from so much misery and disillusionment; if his true self is eternal, then why does he have to take a birth and then die? A wise man then begins to ponder why does he treat those entities which are transient, mortal and the cause of so much misery and consternations and confusions as true; why does he not realise that the truth is imperishable and eternal and universal? This is due to the influence of delusions and ignorance created by Maya. This is how Maya keeps everyone trapped under its net.

Maya is under the overall control of Ishwar, the Lord of creation—This fact has been emphasized in the *Tripadvibhut Maha Narayan Upanishad* of the Atharva Veda tradition, Canto 4, paragraph no. 10.

How the Maya creates a separation between Brahm (the Supreme Being) and Jiva (creature; living being) has been outlined in the Annapurna Upanishad of the Atharva Veda, Canto 4, verse no. 33.

The 4 forms of Maya—Maya is said to be of three kinds, viz. the one where Sata Guna dominates, called the Satvic Maya, the one where Raja Guna dominates, called the Rajsic Maya, and the one where Tama Guna dominates, called the Tamsic Maya. Beyond these three is the primary form of Maya, known as the Adi Maya. This primary Maya is directly related to Lord Vishnu, hence called the ‘Vaishnavi Maya’. It is sort of the parent of all the other forms of Maya. It is so powerful and strong that no one can ever defeat it; not even Brahma the creator could overcome it.

The Krishna Upanishad of the Atharva Veda, verse nos. 4-5 describes them in detail.]

सकारः सत्यममृतं प्राप्तिःसोमश्च कीर्त्यते । तकारस्तारलक्ष्म्या च वैराजः प्रस्तरः स्मृतः ॥४॥

sakāraḥ satyamamṛtaṁ prāptiḥ somaśca kīrtyate /

takārastāralakṣmyā ca vairājaḥ prastaraḥ smṛtaḥ // 4 //

सत्य, अमृत, प्राप्ति तथा चन्द्र का वाचक ‘स’ कार है। दीर्घ आकार मात्रायुक्त ‘त’ कार होने के कारण प्रकाशमय विस्तार करने वाला महालक्ष्मी रूप कहा गया है। ॥४॥

4. The Sanskrit alphabet (the consonant) ‘Sa’ (स) [as in the word *sun*; *son*] is a symbol of such virtues as Satya (truth), Amrit (the nectar-like elixir of eternity and bliss), Praapti (successful accomplishment of desired objectives) and Chandra (the Moon symbolising peace, tranquillity and contentedness; it is also a treasure of Amrit). [Hence, the first letter ‘Si’ of the word Sita stands for the combined virtues represented by consonant letter ‘Sa’ and the long vowel sound ‘Ee’.]

The Sanskrit alphabet (the consonant) ‘Ta’ [pronounced as ‘t’ in French] in the letter ‘Taa/tā’ [i.e. Ta + Aa/ ā = Taa/ tā,] stands for Goddess Laxmi who symbolises the expression of light, dazzle, glory and splendour in the vast realm of creation in order to remove its darkness¹.

The long vowel sound ‘Aa/ ā’ [pronounced as in *after*] symbolises expansion and development. Hence, the second letter ‘Taa/ tā’ of the word ‘Sita/Sītā’ stands for the combined virtues represented by consonant letter ‘Ta’ and the long vowel sound ‘Aa’.

(4).

[Note—¹Goddess *Laxmi* is the divine consort of Lord Vishnu and the patron goddess of material wealth and prosperity. She stands for precious metals as well, such as gold and silver, and precious stones, such as gems and jewels. These things have an inherent shine, glitter and dazzle in them, symbolising an entity that has the in-built quality to shine and emanate light.

In other words, Laxmi symbolises those things in creation which have great in-built value and importance for the creature as far as his survival in this world is concerned. This is because the basic needs of the body such as food and comfort are available with the possession of Laxmi. Laxmi is needed for the sustenance and well-being of the world.

Besides this, Laxmi is Vishnu's Shakti—or the dynamic power of the former with which he carries out his functions of sustaining, nourishing and taking care of the needs of this creation.]

ईकाररूपिणी सोमाऽमृतावयवदिव्यालंकारस्त्रैर्मौक्तिकाद्याभरणालंकृता महामायाऽव्यक्तरूपिणी
व्यक्ता भवति ॥५॥

īkārārūpiṇī somāmṛtāvayavadivyālaṅkārasraṇmauktikādyābharaṇalaṅkṛtā
mahāmāyā'vyaktarūpiṇī vyaktā bhavati // 5 //

‘ई’ कार रूपिणी वे सीताजी अव्यक्त महामाया होते हुए भी अपने अमृततुल्य अवयवों तथा दिव्यालंकारों आदि से अलंकृत हुई व्यक्त होती हैं। ॥५॥

5. Sita, whose esoteric and enigmatic but sublime cosmic form is symbolised by the long vowel sound ‘Ee/ ī Ī’ (ई), and who is the great dynamic Shakti called ‘Maha Maya¹’ that has no specific form, shape and attribute at the cosmic level of creation, reveals her primarily invisible divine form as the one having a visible shape and form that possesses specific attributes, glorious virtues and magnificent qualities which are equivalent to Amrit (i.e. are as refined and of high quality as nectar). In this revealed form (as the divine consort of Lord Ram), she is adorned by so many splendid ornaments and other decorative paraphernalia that gives a magnificent, charming and a radiant dimension to her divine form (5).

[Note—¹The concept of Maha Maya has been explained in a note of verse no. 3.]

प्रथमा शब्दब्रह्ममयी स्वाध्यायकाले प्रसन्ना । उद्भावनकरी सात्मिका द्वितीया भूतले हलाग्रे समुत्पन्ना ।
तृतीया ईकाररूपिणी अव्यक्तरूपा भवतीति सीतेत्युदाहरन्ति शौनकीये ॥६॥

prathamā śabdabrahmamayī svādhyāyakāle prasannā /
udbhāvanakarī sātmikā dvitīyā bhūtale halāgre samutpannā /
tṛtīyā īkārārūpiṇī avyaktasvarūpā bhavatīti sītāityudāharanti śaunakīye // 6 //

महामाया भगवती सीता के तीनरूप हैं। अपने प्रथम ‘शब्द ब्रह्म’ रूप में प्रकट होकर बुद्धिरूपा स्वाध्याय के समय प्रसन्न होने वाली हैं। इस पृथ्वी पर महाराजा जनक जी के यहाँ हल के अग्रभाग से द्वितीय रूप में प्रकट हुईं। तीसरे ‘ई’ कार रूप में वे अव्यक्त रहती हैं। यही तीन रूप शौनकीय तंत्र में सीता के कहे गये हैं। ॥६॥

6. Sita has three esoteric, enigmatic and sublime forms—(i) in her primary cosmic form as ‘Shabda Brahm’ (the eternal ‘word’ representing the Supreme Being, the cosmic Consciousness and the Truth known as ‘Brahm’), she is honoured and remembered when

one studies the scriptures and reads or recites them aloud, because the scriptures that attempt to describe Brahm for the benefit of the living being are made up of ‘words’, the ‘Shabda’; (ii) in her incarnation in this mortal world as Sita where she manifested herself when the point of the plough used by king Janak dug up the earth to reveal her as a girl child; and (iii) in the form of the Beej Mantra or the seed or the root word ‘‘Ee/ ī Ī’ (ई) which is used as a Mantra (secret formula) during mystical forms of worship of the Shakti of Brahm, and which also stands for the ‘Absolute Truth’ (because the Sanskrit vowel ‘‘Ee/ ī Ī’ symbolically stresses the unequivocal nature of the ‘Absolute Truth’ of anything as when one says ‘yes, it is this; there is *indeed no doubt* about it!’).

These three forms of Sita have been revealed by sage Shaunak¹ in his composition called ‘Shaunak Tantra’. [This is a text used to worship Sita as a Shakti or divine Goddess using her Beej Mantra in mystical forms of worship.] (6).

[Note—¹ Sage *Shaunak*—He was a wise and learned sage and derived his name after his father sage Shunak. He is regarded as an incarnation of Indra, the king of Gods. He was an expert on the Vedas, especially the Rik/Rig Veda and the majority of his works revolve around this particular Veda. They are known as ‘Anukramanika’ (indices). His magnum opus is the ‘Brihad-devta’ which deals with the deities of the Vedas. He had a large following of disciples, the chief being Ashwalyaana. He appears in many ancient scriptures such as Shatpath Brahmin, 13/5/3/5; Brihad Aranyak Upanishad, 2/5/20; Chandogya Upanishad, 1/9/3; Mundak Upanishad, 1/1/3; Kaushitaki Brahmin Upanishad, 4/7.

The Par Brahm Upanishad, which is the twentieth Upanishad of the Atharva Veda tradition, was revealed to sage Shaunak by sage Pippalaad.]

श्रीरामसान्निध्यवशाज्जगदानन्दकारिणी । उत्पत्तिस्थितिसंहारकारिणी सर्वदेहिनाम् ॥७॥

śrīrāmasānnidhyavaśājjagadānandakāriṇī /
utpattisthitisamhārakāriṇī sarvadehinām // 7 //

सीता जी को भगवान् श्रीराम का नित्य सान्निध्य प्राप्त है, जिसके कारण वे विश्व कल्याणकारी हैं। वे सब जीवधारियों की उत्पत्ति, स्थिति एवं संहारस्वरूपा है। ॥७॥

7. Sita always stays close to Lord Ram, the supreme Brahm manifested in a human form. That is why she is the benevolent and gracious benefactor for the whole world; she provides auspiciousness and well being to it.

She is the one who is responsible for the birth, sustenance and the end of all the living beings. [This is because she is the dynamic power or Shakti of Brahm, the Supreme Being, which is responsible for these functions on the behalf of Brahm.] (7).

सीता भगवती ज्ञेया मूलप्रकृतिसंज्ञिता । प्रणवत्वात्प्रकृतिरिति वदन्ति ब्रह्मवादिन इति ॥८॥
अथातो ब्रह्मजिज्ञासेति च ॥९॥

sītā bhagavatī jñeyā mūlaprakṛtisaṃjñitā /
 praṇavatvātparakṛiti vadanti brahmavādina iti // 8 //
 athāto brahmajijñāseti ca // 9 //

मूल प्रकृतिरूपिणी षडैश्वर्य सम्पन्ना भगवती सीता को जानना चाहिए। उनके प्रणव स्वरूप होने के कारण ब्रह्मवादी उन्हें प्रकृति कहते हैं। 'अथातो ब्रह्मजिज्ञासा' के इस ब्रह्मसूत्र में उन्हीं के व्यक्ताव्यक्त स्वरूप का प्रतिपादन है। ॥८—९॥

8-9. She is a personification of the primordial Nature called Mool Prakriti¹. She is the cosmic Mother called Bhagwati in whose womb the creation was conceived and developed. She possesses the six great majestic qualities called 'Shad-Aishwarya'².

Those who are well-versed in the sublime and eclectic philosophy pertaining to the supreme Brahm, those who are expert in metaphysics and spirituality, assert that she personifies Pranav which stands for the cosmic dynamic powers of Brahm revealed in the form of the primordial ethereal sound of OM³. Since this Pranav is the fundamental cause of creation, since the sublime word OM representing Brahm stands for the entire gamut of creation, right from its conception through its development and growth till its final conclusion, it is asserted by them that Sita stands as a synonym of Prakriti or Mother Nature, because the latter is a revelation of the dynamic powers of Brahm that had enabled the latter to not only reveal this creation but also to later on manage it, sustain and nourish it, and finally at the end of its tenure conclude it. [8]

The term 'Athaato Brahm-Jigyasa' literally means 'this is what one deduces when enquiring about Brahm'; 'this is the conclusion drawn by researching about Brahm'. This authoritative statement relates to Sita's enigmatic, mystical, majestic, cosmic, dynamic and all-powerful form as narrated herein above and elsewhere in this Upanishad. [This phrase implies that if one were to know about Brahm, one should first know about 'Sita'. Sita and Brahm are therefore the two aspects of the same Divinity.] [9] (8-9).

[Note—¹*Prakriti*—The word basically means 'nature' with all its connotations. The Chambers dictionary defines it as the power that creates and regulates the world; the power of growth; the established order of things; the cosmos; the external world especially that untouched by man; the inherent qualities in anything that makes it what it is; the essence; the being; the constitution; a kind or order; naturalness; normal feeling; conformity to truth or reality; the inborn mind; the character, instinct or disposition; the vital power; the course of life; the nakedness of truth; the primitive undomesticated condition; the strength or substance of anything; a deity personifying some force of physical nature.

Sir Monier Monier-Williams, in his encyclopedic Sanskrit-English dictionary describes it thus—'making or placing before or at first'.

The word Prakriti has many connotations, viz. the original or natural or basic form or condition of anything; the original or primary nature, character, condition, constitution, temperament, disposition; the fundamental form or shape or essence or pattern or standard or model, rule; Mother Nature which has the active physical natural forces that are responsible for unfolding the creation, its sustenance and annihilation; something that is inherent, innate, genuine, unaltered, unadulterated, basic, normal, bare, naked, crude, integral and stripped of all pretensions;

The word Prakriti also refers to the powers of the Supreme Being personified as Mother Nature in whose womb the entire creation has revealed itself. It is deified forces of Nature and renowned as different Goddesses. As inherent nature and temperament of a creature, it determines the way the world behaves and thinks. The Prakriti is the primary female aspect of creation and is known as Shakti, while its male aspect is known as the Viraat Purush. The Shakti is the active ingredient or force that creates and regulates everything, while the primary entity or Being whose will this Shakti is implementing is called Brahm who remains passive.

According to the Purans, this Prakriti or Nature has been personified as different Goddesses, while Brahm has been known as Viraat Purush in the terminology of Vedanta or the Upanishads, and Vishnu in the Purans. The Shakti is the female aspect of Purush, and is considered as inseparable from him; in fact they are two halves of the same Brahm. In order to create, Brahm revealed himself in these two primary forces which revealed themselves as the cosmos or Nature. As the different inherent tendencies of a creature, the forces of creation came to be known as Sata, Raja and Tama which determines and regulates the continuous cycle of creation, sustenance and conclusion.

The word Prakriti refers to the following—(a) Mother Nature and (b) the natural habits, temperaments and inclinations of a person. The Purush is the male aspect while his female counterpart is the Prakriti. Since a man resides in this world, he is surrounded by Nature which casts its shadow upon him. All the maverick tricks that Mother Nature knows create an impression upon a man. He is enthralled and so overwhelmed by the deception created by Nature that he forgets about the falsehoods of what he sees, as well as about the truthful nature of his own pure self. He is deluded by false impressions so much so that they appear to be true to him. Consequentially, he drifts along in the swift currents created by those delusions. He acquires the colours of Prakriti without realising the truth about its falsehood.

²*Aishwarya* means certain mystical, esoteric, sublime and divine powers and potential that one possesses which bestow him with immense supernatural powers and authority; that which bestows him with great fame, opulence, majesty, supremacy, sway and authority that comes with possession of great and divine abilities and potentials; the divine faculties and powers associated with mysticism. Among these powers are the eight Siddhis or divine accomplishments that empower the person who possesses them to achieve certain things that are not ordinarily possible.

The eight *Siddhis* are divine mystical powers which enables the person to accomplishment astounding feats. They are the following—(i) 'Anima'—means the power to become microscopic or so minute that one becomes invisible to the naked eye; to become small like an atom; (ii) 'Mahima'—is to have majesty, glory and fame; to be honoured and acknowledged for one's achievements, wisdom, erudition, knowledge and skills; to become huge like a mountain, thereby standing out and being unique or special in a crowd; (iii) 'Garima'—is to be heavy-weight in any field, to have special qualities that give one's ideas and words a great amount of importance and weight; to have stature, dignity, decorum, gravity and significance; (iv) 'Laghima'—is the grand virtue of being simple and humble inspite of being great, powerful and authoritative; it is to have simplicity and humility despite possessing grandeur, majesty, power, authority and magnificence; (v) 'Praapti'—is to be able to attain, gain or obtain anything wished or desired for; (vi) 'Praakramya'—is to have valour, ardour, strength, powers, prowess, potential and punch leading to triumph, glory and majesty; (vii) 'Ishwatwa'—is to be able to have lordship or sway over everything else; to be able to rule over others; (viii) 'Vashitwa'—is to be able to control and subdue others, and exert influence on them so much so that they become obedient and subservient.

References—(a) Krishna Yajur Veda—Yogshikha Upanishad, Canto 1, verse no. 151-155, Canto 5, verse nos. 46-55; Yogtattva Upanishad, verse nos. 56-102; Brahm Vidya Upanishad, verse nos. 23-24. (b) Atharva Veda—Annupurna Upanishad, Canto 4, verse nos. 5-8 (which says that a wise aspirant should not be deluded by Siddhis); Tripura Tapini Upanishad, Canto 2, paragraph no. 12 (which says that the eight Siddhis are enshrined in the first outer ring of the Sri Chakra used to worship Goddess Tripura); Ram Purva Tapini Upanishad, verse no. 4; and Ram Rahasya Upanishad, Canto 4, verse no. 10-11.

³The concept of *OM* has been elaborately explained in umpteen numbers of Upanishads that expound upon this eclectic concept. A brief reference is as follows—(a) Rig Veda—Naad Bindu Upanishad.

(b) Krishna Yajur Veda—Taittiriya Upanishad, Valli (Canto) 1, Anuvak (sub-canto) 8; Amrit Naad Upanishad, verse no. 2, 4, 24-25, 31-32; Dhyan Bindu Upanishad, verse no. 2, 9-18 (which narrates how each letter of OM stands for different aspects of creation), 37, 102; Tejobindu Upanishad, Canto 1, verse nos. 1, 6; Yogtattva Upanishad, verse nos. 136-139; Brahm Vidya Upanishad, verse nos. 2-12, 69-71 ½ which narrates how each letter of OM stands for different aspects of creation; Varaaha Upanishad, Canto 4, verse nos. 1.11—1.34, and Canto 5, verse no. 70; Shukar Rahasya Upanishad, verse no. 20 describes how OM is used for the purpose of ritualistic worship according to the Tantra philosophy involving Anga Nyas, Shandanga Nyas etc.; Akchu Upanishad, Canto 2, verse nos. 42-43 ½ describe how the three states of existence (waking, dreaming and deep sleep) and the three types of bodies (gross, subtle and causal) came into existence as manifestations of the three letters A, U and M of the word OM; Rudra Hridaya Upanishad, verse no. 38.

(b) Shukla Yajur Veda—Taarsar Upanishad, Canto 2, and Canto 3, verse nos. 1-7; Hans Upanishad, verse nos. 6-17.

(c) Sam Veda—Yogchudamani Upanishad verse no. 74-81, 85-88; Pranavo Panishad which has only 13 verses dedicated to OM.

(d) Atharva Veda—Besides the present Sita Upanishad, the other Upanishads are the following—Ram Tapiniopanishad, canto 3, verse no.5-9; Prashna Upanishad, full Canto 5; Mundak Upanishad, Canto 2, section 2, verse no. 4,6; Mandukya Upanishad, verse no. 1, 8-12; Atharvashikha Upanishad; Nrisingh Purvatapini Upanishad, Canto 1, verse no. 8; Canto 2, verse nos. 2, 5; Canto 4, verse no. 3; Naradparivrajak Upanishad, Canto 8, verse nos. 1-7; Shandilya Upanishad, Canto 1, section 6, verse nos. 3-4; Pashupata Brahm Upanishad, Canto 1, verse no. 4 (which equates OM with the 'Hans' Mantra).]

सा सर्ववेदमयी सर्वदेवमयी सर्वलोकमयी सर्वकीर्तिमयी सर्वधर्ममयी सर्वाधारकार्यकारणमयी
महालक्ष्मीर्देवेशस्य भिन्नाभिन्नरूपा चेतनाचेतनात्मिका ब्रह्मस्थावरात्मा तद्गुणकर्मविभागभेदाच्छरीररूपा
देवर्षिमुन्युष्यगन्धर्वरूपा असुरराक्षसभूतप्रेतपिशाचभूतादिभूतशरीररूपा भूतेन्द्रियमनःप्राणरूपेति च विज्ञायते
॥१०॥

sā sarvavedamayī sarvadevamayī sarvalokamayī sarvakīrtimayī
sarvadharmamayī sarvādhārakāryakāraṇamayī mahālakṣmīrdevēśasya
bhinnābhinnarūpā cetanācetanātmikā brahmasthāvarātmā
tadguṇakarmavibhāgabhedāccharīrūpā devaṛṣimanuṣyagandharvarūpā

asurarākṣasabhūtapretapiśācabhūtādibhūtaśarīrūpā
bhūtendriyamanahprāṇarūpeti ca vijñāyate // 10 //

वे भगवती सीताजी सर्व वेदस्वरूपिणी, सर्वदेवरूपा, सभी लोकों में समान रूप से संव्याप्त, यशस्विनी, समस्त धर्मस्वरूपा, समस्त जीवधारियों एवं समस्त पदार्थों की आत्मा हैं। सभी भूतप्राणियों के कर्म एवं गुण के भेद से सर्वशरीरस्वरूपिणी, मानव, देव—ऋषि, गन्धर्वों की स्वरूपभूता, असुर, राक्षस, भूत, प्रेत, पिशाच, एवं अन्य भूत शरीरधारी प्राणियों की भी स्वरूपभूता हैं। वे ही भूत देह, मन—प्राण स्वरूपा हैं। उन्हें ऐसा जानना चाहिए। समस्त विश्वरूपा महालक्ष्मी महानारायण भगवान् से भिन्न होते हुए भी भी अभिन्न हैं। ॥१०॥

10. Sita is a personification of the Vedas (i.e. their knowledge, and the dynamism and spiritual energy this knowledge provides) as well as all the Gods and their divine qualities.

She pervades uniformly in all the worlds (or aspects of creation) that exist.

She possesses all the auspicious, righteous and noble virtues which make her famous and establishes her majestic glories in this world.

She is an embodiment of 'Dharma', i.e. she symbolises all the grand virtues that are collectively called Dharma, such as the virtues of nobility, righteousness, auspiciousness, propriety, probity, morality, ethical conduct and thought etc.

She is the Atma or soul of all living creatures as well as the essential quality that lends an integral value to all the things that exist in this world. [In other words, she symbolises the inherent worth of all things that exist. Just like a creature devoid of the soul is as good as dead, and anything without having any inherent value is of no importance in this world, Sita is also the only essence that gives this creation its worth, its dynamism, its life and its meaning.]

She is the one who governs the world by controlling the cause of everything as well as the deeds done by the creatures. Since the result of the deeds are dependent upon the deeds themselves, she can control the full cycle consisting of the cause of deeds, the process of doing the deeds, and the result of these deeds.

Depending upon the deeds done by the creature, they assume different forms, and all of these forms—whether they be humans, Gods, Rishis (seers and sages), Gandharvas (a type of junior God), Asurs and Rakshas (non-Gods and demons), Bhut, Pret and Pishach (ghosts, evil spirits and ogres) and all other forms in which the creatures can be imagined to exist in this creation—have Sita as their Atma or soul. In other words, she is the eternal soul or Atma of the entire animate as well as the inanimate world.

In spite of appearing to be different from the supreme Lord of creation known as Brahm, she is actually an integral and inseparable part of the former. [That is, though Brahm and his cosmic dynamic power or force called Shakti represented by Sita appear to be two distinct entities, but essentially they are the same Brahm playing two roles. One is the passive Brahm, and the other is the active Brahm respectively.] (10).

सा देवी त्रिविधा भवति शक्त्यासना इच्छाशक्तिः क्रियाशक्तिः साक्षाच्छक्तिरिति ॥११॥

sā devī trividhā bhavati śaktyāsanā icchāśaktiḥ kriyāśaktiḥ sākṣācchaktirīti // 11 //

शक्तिस्वरूपिणी वे सीताजी त्रिविध स्वरूप वाली, साक्षात् शक्तिस्वरूपा हैं। क्रियाशक्ति, इच्छाशक्ति और ज्ञानशक्ति, तीनों रूपों में प्रकट होती हैं। ॥११॥

11. That Goddess (Sita) is a visible manifestation of the divine Shakti, the dynamic and ubiquitous cosmic forces that control Nature. [The term ‘Shakti’ has been elaborately described in a note of verse no. 2.]

She has three mystical forms that are the dynamic forces that drive all the creatures and their activities in this world—Ichha Shakti¹ (the power of desire that impels and inspires a creature to do anything), Kriya Shakti² (the powers to perform deeds) and Gyan Shakti³ (the power of knowledge) (11).

[Note—¹The *Ichha Shakti* relates to the power of the mind to have or make wishes, desires, aspirations and the determination to fulfill them. It is longing for anything, wanting to possess it any cost, and then endeavouring to acquire it. It is a precursor to Karma Shakti. It is only when one wishes to do anything and has the determination to do it that he actually goes about doing anything at all, strives hard to get success in it, and then would like to enjoy the fruits of his labour. It is closely related to *Bhakti Yoga* inasmuch as when the Ichaas (desires) are turned away from the world and hooked onto the search for the Truth and Reality with devotion and sincerity of purpose, it helps the man to turn away from the entrapping world of delusions and artificial comforts towards the world of truth and reality, i.e. towards his true ‘self’, the pure consciousness. The word ‘Bhakti’ means to be sincerely committed and devoted to anything, any cause, any principle, any doctrine or any entity. In this case, the devotion is towards the supreme transcendental Truth and the absolute Reality, whether known as Brahm or as the Atma. Bhakti Yoga therefore means a devoted and committed approach that coordinates the desires and actions in such a way that they are diverted to realisation of the supreme Truth known as Brahm instead of the mortal and perishable world of delusions and entrapments.

Refer also to verse no. 12, 35.

²*Kriya Shakti* which refers to the power of the gross physical body to act as per wishes of the mind and intellect. It is the Kriya Shakti which enables the supreme Authority to carry out its wishes through the organs of the body by taking various actions and doing different deeds. It is the ability of the body to actually do the deeds or take the actions and bring them to fruition. It also represents the ability to enjoy the results of doing such deeds and actions taken by the creature. The word also refers to being active and enterprising and the opposite of being lethargic and indolent. It is the actual ability to carryout his plans to their successful completion, i.e. to do deeds, to take actions and enter into enterprise, because simply sitting and procrastinating endlessly wouldn’t give success unless there is assiduous activity and diligent effort, no matter how wise a man is and how determined he might be. The body is prompted into taking action by the desires and aspirations originating in the mind and intellect complex. If these desires are world-centric, then our actions and deeds would be also world-centric and so would be the result. This is because every activity gathers its quality from the texture of the desire that has prompted a particular action or deed. So, when the desire is to enjoy the outside world and its sense objects, the deeds and actions become entrapping and the cause of all world related miseries. On the other hand, if the desires are auspicious and noble, the

same deed and action would become an instrument for spiritual upliftment as well as liberation and deliverance. In this context, the term *Karma Yoga* would be to coordinate the effort of the body and the mind not towards fulfilling worldly aspirations that would be ensnaring and enslaving in the long run but to divert them towards the divine goal of spiritual liberation and deliverance. And the tool in this endeavour would be to have auspicious, noble and righteous desires, aspirations and wishes, collectively called the different Vasanas or Ichaas inherent in a man, instead of the worldly ones. Once the desires are purified and chastened, the activities and deeds to fulfill or accomplish those Vasanas or Ichaas are purified and chastened proportionately. At its height, the total renunciation of desires for enjoying anything related to the external world of sense organs and their respective objects is called 'Vairagya'. This Kriya Shakti is more developed in those people who have a predominance of the Raja Guna or the second category of three basic qualities that decide the habits, temperaments and nature of any man. The Raja Guna makes a man more inclined towards enjoying the sense objects of the world and remain engrossed in the activities related to the gross world.

Refer verse nos. 19-20, 36.

³The *Gyan Shakti* is related to the stupendous powers and authority possessed by 'knowledge, wisdom, erudition, sagacity and enlightenment', and the instrument that implements this authority and power is the intellect. Gyan is empowerment, because without knowledge the mind and body would work like those of animals. Therefore, Gyan Shakti is the powers, potentials, authority, strength, respect and empowerment obtained as a result of acquisition of knowledge, wisdom, erudition, enlightenment, sagacity, scholarship and expertise in any subject. This Shakti represents the dynamic powers and potentials that are a natural accompaniment of these grand qualities. This is called Gyan Shakti simply because merely wish and determination wouldn't suffice if a person does not have the required knowledge and skill, the necessary expertise and level of wisdom required to accomplish his objectives successfully. In this context, *Gyan Yoga* would be to divert the diligence with which a man applies this knowledge, wisdom, erudition and skills to acquire the objects of this material world and get acclaim and applause for his expertise, knowledge and wisdom to achieving success in uplifting himself and realising the ultimate goal and truth of this life and existence, and freeing himself from the clutches of delusions which have tied him down through numerous lives to find final liberation and deliverance for his soul. Gyan Yoga endeavours to channelise one's knowledge into auspicious avenues and inspire the creature to make efforts relying upon the knowledge and wisdom he possesses to bring about a union between the individual creature's soul and the cosmic Soul and Consciousness known as Brahman so that ultimate emancipation and salvation is obtained and the cycle of delusions, birth and death and their endless horrors are got rid of. Therefore, Gyan Yoga entails diligent study and pursuance of the Truth, turning inwards and upwards instead of outwards and downwards, to separate the non-truth from the truth like separating the grain from the chaff, and finally coming to grasp with the eclectic concept of 'truth and absolute reality' of the 'self and the Atma', of 'Brahman and Moksha (final and ultimate liberation, deliverance, emancipation and salvation)'.

Refer verse nos. 21-33.

Refer also to the *Ganapati Upanishad* of the Atharva Veda, verse no. 6.]

इच्छाशक्तिस्त्रिविधा भवति ।

श्रीभूमिनीलात्मिका भद्ररूपिणी प्रभावरूपिणी सोमसूर्याग्निरूपा भवति ।१२॥

icchāśaktistrividhā bhavati /

śrībhūminīlātmikā bhadrarūpiṇī prabhāvarūpiṇī somasūryāgnirūpā bhavati // 12 //

उनका स्वरूप इच्छाशक्तिमय तीन प्रकार का होता है। श्रीदेवी, भूदेवी, नीलादेवी का रूप धारण किये हुए, अपने प्रभाव से सबका कल्याण करने वाली, चन्द्र, सूर्य एवं अग्नि के रूप में दीप्तिमती रहती हैं।
॥१२॥

12. The Ichha Shakti reveals itself in three forms—Sri Devi¹ (the patron Goddess of ‘Sri’—i.e. wealth, prosperity, opulence, majesty, fame, splendour and grandeur), Bhu Devi² (representing Mother Earth as well as the patron Goddess of earth, representing the power of Nature to create, sustain and destroy, because it is in the earth that all seeds germinate, all creatures are born, it is from earth that they extract their nourishment, and it is in the earth that they finally die and perish), and Neela Devi³ (representing the vast and endless sky which is regarded as being the nearest equivalent to Brahm as well as being the patron Goddess of the blue sky representing the entire cosmos and the heaven above the earth; the sky is the cosmic bowl symbolising Mother Nature’s womb because it is in the bowl of the sky that the entire creation was conceived, it developed and grew, lives, is sustained, and would finally find its resting place).

She is honoured by the epithet of ‘Bhadraa’, which literally means one who is gentle, genteel, civilised, cultured, soft-spoken, well-mannered, having charming demeanours, and all the auspicious and noble virtues and grand characteristics that are expected from a soul having an exalted stature. In other words, Sita possesses and displays all the great characteristics and refined qualities that make her entitled to be honoured by the title of ‘Bhadraa’.

She embodies all the auspicious virtues that have a good effect or positive influence on a creature in this world.

She has revealed herself as the Sun, the Moon and the Fire (12).

[Note—¹Refer verse no. 16.

²Refer verse no. 17.

³Refer verse no. 18.]

सोमात्मिका ओषधीनां प्रभवति कल्पवृक्षपुष्पफललतागुल्मात्मिका औषधभेषजात्मिका अमृतरूपा
देवानां महस्तोमफलप्रदा अमृतेन तृप्तिं जनयन्ती देवानामन्नेन पशूनां तृणेन तत्तज्जीवानाम् ॥१३॥

somātmikā oṣadhīnām prabhavati kalpavṛkṣapuṣpaphalalatāgūlmātmikā

auṣadhabheṣajātmikā amṛtarūpā devānām mahastomaphalapradā amṛtena tṛptim

janayanti devānāmannena paśūnām tṛṇena tattajjīvānām // 13 //

औषधियों का पोषण करने के लिए वे ही चन्द्रस्वरूपा हैं। कल्पवृक्ष, फल, फूल, लता पौधरूपी ओषधियों एवं दिव्य ओषधियों के रूप में वे ही स्वयं प्रकट हुई हैं। देवताओं को उसी चन्द्र के रूप में

‘महास्तोम’ यज्ञ का फल प्रदान करने वाली हैं। अमृत, अन्न एवं तृण के द्वारा देवता, मानव एवं समस्त प्राणियों को वे तृप्त करती हैं। ॥१३॥

13. [This verse stresses that the basic dynamic force and active energy present in all kinds of food that nourish and sustain this creation in its entirety is known as the Sita principle.]

As the Moon, she nourishes all the medicinal herbs (which are said to flourish and derive all their invigorating and healing properties under the rays of the moon).

It is she who has revealed herself as the entire vegetable kingdom, including the Kalpa Tree¹, the fruits, the flowers, the creepers and the shrubs, and other medicinal plants.

She grants the Gods with the privilege of drinking ‘Soma’ (the sanctified drink used during religious fire sacrifices, and is regarded as the drink of eternity and blissfulness that is drunk by the Gods and stored by them in the heavenly pitcher called the Moon).

In the form of basic or staple food such as water (the Amrit, literally meaning the ‘nectar of life’), cereals and grass, she provides nourishment and contentedness to the Gods, the humans and the animals respectively. [The food for the Gods is Amrit; for the humans it is cereals and pulses etc. that are derived from the plants; and for the animals such as cow etc. it is the grass that is their staple food.] (13).

[Note—¹*Kalpa Tree*—It is the evergreen tree of the Gods. It is said to possess mystical powers and can bestow all that is desired by an aspirant or seeker. The Botanical name of the Kalpa Tree is *Adansonis Digitta*; it is also called ‘Parijat’ meaning ‘descended from the sea’, and ‘Harsingar’ meaning ‘the decoration of the Gods, especially Lord Hari’. The English name of it is Coral Jasmine; in Latin it is called *Nyctanthes Arbor Tristis* (*nyctanthes* means the night flower, while *arbor tristis* means the sad tree). Its flower is said to be worn by the Gods. The orange colour of the flower is used for dying silk and cotton, a practice originating with Buddhist monks. According to legends, it was produced during the churning of the ocean for the search of Amrit, or the ambrosia of eternity and bliss, by the Demons and the Gods. The king of the Gods, Indra, took it away and planted it in his capital at Amravati. According to another legend (in Vishnu Puran), a princess named Parijat fell in love with the Sun God and followed him throughout the day. As night approached, the Sun became disenchanted with her and did not like her overtures any longer. Disillusioned and despaired, she died, and a tree grew up from the ashes at the site of her funeral pyre. The flower of this tree could not bear the sight of the Sun, and therefore it blooms during the night, and with the crack of dawn, it falls and dies.]

सूर्यादिसकलभुवनप्रकाशिनी दिवा च रात्रिः कालकलानिषेणमारभ्य घटिकाष्टयामदिवसवाररात्रिभेदेन पक्षमासर्तुयनसंवत्सरभेदेन मनुष्याणां शतायुःकल्पनया प्रकाशमाना चिरक्षिप्रव्यपदेशेन निषेणमारभ्य परार्धपर्यन्तं कालचक्रं जगच्चक्रमित्यादिप्रकारेण चक्रवत्परिवर्तमानाः सर्वस्यैतस्यैव कालस्य विभागविशेषाः प्रकाशरूपाः कालरूपा भवन्ति ॥१४॥

sūryādisakalabhuvanaprakāśinī divā ca rātriḥ kālakālānimeṣamārabhya

ghaṭikāṣṭayāmadivasavārarātribhedena pakṣamāṣartvayanasamvatsarabhedena
 manuṣyāṇām śatāyuhkalpanayā prakāśamānā cirakṣipravyapadeśena
 nimeṣamārabhya parārdhaparyantaṁ kālacakram jagaccakramityādiprakāreṇa
 cakravatparivartamānāḥ sarvasyaitasyaiva kālasya vibhāgaviśeṣāḥ prakāśarūpāḥ
 kālarūpā bhavanti // 14 //

वे सीताजी ही सूर्यादि समस्त भुवनों को प्रकाशित करती हैं। काल की कलाएँ यथा—निमेष, घड़ी, आठ प्रहर वाले दिन, रात्रि, मास, पक्ष, ऋतु, अयन एवं संवत्सर आदि के भेद से मनुष्यों की शतायु की कल्पना को पूर्ण करती हुई प्रकाशित होती हैं। शीघ्र एवं विलम्ब के भेद से निमेष से लेकर परार्ध तक काल चक्र ही संसार चक्र है, जिसके सभी अंग—प्रत्यंग सीताजी के ही रूप होने के कारण उन्हें विशेष रूप से प्रकाशस्वरूप एवं कालरूप कहा गया है। ॥१४॥

14. It is Sita principle that provides light to the Sun as well as the rest of the creation.

All the various fractions of time—such as Nimesh (the time taken for the eyes to blink), Ghari (twenty four minutes), eight Prahars (1 Prahar = 3 hours; the whole day of eight sections), the day and the night, a month, a part or phase (such as the waxing and the waning phases of the moon marking the fortnight fraction of a whole month), the seasons, a half-year period called Ayan, and Samwatsar (one full year)—all of them are completely pervaded by the Sita principle. In other words, there is no time when she is not present in this creation, whether it is in the past, or in the present or in the future.

It is she who enables a man to live up to a hundred years (i.e. she helps the man to lead a healthy and comfortable life; she provides the man with all sorts of nutrients in the form of food, and medicinal herbs that take care of his health problems). She ‘lights’ his days (i.e. she illuminates the life of a living being; she infuses life and vitality in the creature; she controls the living aspect of creation; she bestows knowledge and wisdom to the living being because the term ‘light’ is a metaphor for knowledge and enlightenment).

All measurements of time—immediate till the infinite—are the various spokes in the wheel of time, and since she pervades in each fractional second of it, the entire gamut of creation is a manifestation of Sita and the dynamic principles of the supreme Brahm she represents. She lights up or gives meaning to all the fractions of time (14).

अग्निरूपा अन्नपानादिप्राणिनां क्षुत्तृष्णात्मिका देवानां मुखरूपा वनौषधीनां शीतोष्णरूपा
 काष्ठेष्वन्तर्बहिश्च नित्यानित्यरूपा भवति ॥१५॥

agnirūpā annapānādiprāṇinām kṣuttrṣṇātmikā devānām mukharūpā vanauṣadhīnām
 śītoṣṇarūpā kāṣṭheṣvantarbahiśca nityānityarūpā bhavati // 15 //

प्राणियों के भीतर वे अग्निरूप में अवस्थित होकर जल एवं अन्न का पान और सेवन करने के लिए प्यास व भूख के रूप में, देवों के लिए मुखस्वरूप, वनौषधियों के लिए शीतोष्णरूपा और काष्ठों में नित्यानित्य रूप से बाहर तथा भीतर विद्यमान हैं। ॥१५॥

15. Residing literally as the 'fire element' (heat, energy, dynamism, vitality and stamina) that is inherently present inside all the living creatures and revealed in the form of 'thirst and hunger' (for water and food respectively), Sita represents the basic signs of life and its fundamental requirements (of water and food).

As the fire of the sacrifice, she becomes the 'mouth' of the Gods (because all the offerings that are put in the sacrificial fire are said to be consumed by this fire, and it is believed that the food offered to this sacrificial fire is deemed to be eaten by the Gods).

For the forests and the countless plants and trees (i.e. the herbs having medicinal as well as nutritional value) that grow inside it, she is the element of warmth and cool that is so necessary for their growth and development¹.

She resides eternally in the wood as its latent fire. This fire element is an intrinsic part of the wood, soaking it from all sides, but is hidden from view till the time the wood is lighted when this fire element reveals itself spontaneously² (15).

[Note—¹'Warmth' indicates the presence of life in the form of the fire element, and 'cool' indicates the presence of the water element. Both these elements are fundamental to life on earth. In other words, Sita represents those dynamic forces of Nature that enable verdant life to prosper in the dense forests. Without this element, all forms of vegetation would have been non-existent on earth. Since forests are the 'lungs' of earth and the habitat of wild life, Sita symbolises that aspect of Nature that not only fosters life in all its colourful splendour in the form of myriad plants and animals that populate the dense forests but also takes care of their growth, survival and nourishment.

²Sita represents the dynamic energy and vitality of Brahm in the form of the 'fire element'. Sita is that secret but powerful life-giving force of creation that lies hidden behind the external façade of the visible form that this creation has taken, but without which the latter would be worthless. The instance of the firewood is cited here to clarify this concept. The 'firewood' has its importance because it is universally employed by the creature to provide him with his requirement of 'fire and heat'. Otherwise, what is the difference between this and other forms of ordinary wood; why is a particular wood described as 'firewood'? But the point is that from the outside all wood look alike. No one can say that the scorching fire is present inside a wood that is so harmless and cool on the surface.

Taken in a holistic manner, this instance also means that Sita is the pure consciousness that lives hidden in the body of the creature much like the fire hidden inside the firewood. This 'consciousness' is the factor that is of any worth as far as the creature and the living world is concerned just like the fire that makes the ordinary wood worthwhile as 'fire-wood'. Again, just like the fire not being visible from the surface of the firewood, this consciousness is also not visible from the outside. This consciousness is a microcosmic form of the cosmic Consciousness known as Brahm just like the fire hidden in a small piece of wood is similar to the raging fire of the blast furnace of a steel factory, or the energy and heat that electricity embodies in itself.]

श्रीदेवी त्रिविधं रूपं कृत्वा भगवत्संकल्पानुगुण्येन लोकरक्षणार्थं रूपं धारयति ।

श्रीरिति लक्ष्मीरिति लक्ष्यमाणा भवतीति विज्ञायते ॥१६॥

śrīdevī trividhaṃ rūpaṃ kṛtvā bhagavatsaṅkalpānugūṇyena lokarakṣaṇārthaṃ rūpaṃ
dhārayati /

śrīriti lakṣmīriti lakṣyamāṇā bhavatīti vijñāyate // 16 //

सीताजी 'श्री' देवी के त्रिविध रूप में भगवत् संकल्प के अनुसार सर्वलोकरक्षा हेतु महालक्ष्मी के रूप में प्रकट होती हैं और श्री, लक्ष्मी तथा लक्ष्यमाण रूप में प्रतीत होती हैं। ॥१६॥

16. As Sridevi (see verse no. 12), Sita reveals herself as Goddess Laxmi (who is the patron Goddess of material well being, wealth, property, prosperity, majesty, opulence, fame and splendour) in order to provide the basic requirements of sustenance, protection and comfort to the creatures in this world. [It is because all the creatures require a minimum amount of wealth and material comfort to be able to lead a happy, contented, independent, dignified, decent, healthy and comfortable life in this world.]

As such, Sita is known by the names of Sri, Laxmi and Lakshyamaan. [That is, it is the Sita principle that has been called by various names such as Sri meaning majesty, magnificence, glory and fame, as Laxmi meaning material wealth and prosperity, and as Lakshyaman referring to these two qualities in their manifold forms because the word 'Lakshya' means a hundred thousand, and the word 'maan' means a measurement.] (16).

भूदेवी ससागराम्भःसत्पद्मीपा वसुन्धरा भूरादिचतुर्दशभुवनानामाधाराधेया प्रणवात्मिका भवति ॥१७॥

śrīdevī trividhaṃ rūpaṃ kṛtvā bhagavatsaṅkalpānugūṇyena lokarakṣaṇārthaṃ rūpaṃ
dhārayati /

śrīriti lakṣmīriti lakṣyamāṇā bhavatīti vijñāyate // 16 //

सप्तद्वीपा, जल सहित समस्त समुद्रों से युक्त पृथ्वी भूः आदि चौदह भुवनों को आश्रय देने वाली जो देवी प्रणव के रूप में प्रकट होती है, माता सीता के उस रूप को भूदेवी कहा गया है। ॥१७॥

17. As Bhudevi (see verse no. 12), Sita represents the entire earth with all its seven continents and seas as well as the all the fourteen Bhuvans represented by the words 'Bhu' etc.¹

She is the divine authority and the cosmic dynamic force of creation that not only reveals in the form of these worlds that act as bases or foundations for the rest of the creation, but supports and sustains these worlds themselves from within and without.

She is the divine Goddess who has revealed herself as Pranav, the all-pervading ethereal sound that fills the entire cosmos and is represented by the divine word OM which is said to be the root cause for this creation coming into being. The Pranav is also a synonym of Brahm that is the supreme transcendental Consciousness. [In other words,

Sita is that principle dynamic force of Nature which not only conceived this world but also nourished it in its cosmic womb once it came into being. She represents the dynamic powers of the Supreme Being, i.e. Brahm, to create, nourish and develop something. Her existential dimensions are measured in cosmic terms as Pranav which stands for the infinite and fathomless bowls of creation filled with ether where the cosmic sound of OM was generated. This is the symbolic womb of creation. And hence, Sita is Mother Nature personified.] (17).

[Note—¹The *fourteen Bhuvans* are the following fourteen Lokas or worlds according to the Padma Puran—(A) The upper worlds called Urdhava Lokas are seven in number—(i) Bhu, (ii) Bhuvha, (iii) Swaha, (iv) Maha, (v) Janaha, (vi) Tapaha, and (vii) Satyam. (B) The seven nether worlds called Adha Loka— (i) Atal, (ii) Vital, (iii) Satal, (iv) Rasatal, (v) Talatal, (vi) Mahatal, and (vii) Patal. The total number of Lokas is, therefore, fourteen.

According to Brahmaand Puran (BP) and Vaaman Puran (VP) there are the following lokas-- ‘Bhu’ (भू) or earth [BP-3,4,2-18]; ‘Bhuvaha’ (भुवः) or the space between the earth and the heaven [BP-3,4,2-19]; ‘Swaha’ (स्वः) or the heavens known as Brahma’s abode; the space beyond the earth’s atmosphere; cosmic wind represented by the solar wind blows here [BP-3,4,2-20]; ‘Maha’ (महः) or the world created by Brahma pronouncing the divine word Maha meaning the great heaven or the outer space; it is believed that great sages and seers stay here; it is 1000 Yojans or appx. 8000 miles away from the Swaha Loka [BP-3,4,2-21; VP-52,21-22]; ‘Janaha’ (जनः), so called because it was to be inhabited by the humans and the cows [BP-3,4,2-22; VP-52, 22]; ‘Tapaha’ (तपः) or the Loka where great amount of austerity and penances are done; it is said to be 60 million Yojans or appx. 60 x 8 million miles away from the Janaha Loka [BP-3,4,2-24; VP-52, 23]; and ‘Satyam’ (सत्यम्) or the truthful heaven where the supreme Lord has his abode; it is 300 million Yojans or appx. 300 x 8 million miles beyond the Tapaha Loka [BP-3,4,2-25; VP-52, 24].

According to some legends, the distances of various mythological Lokas from the earth or Bhu Loka is as follows—the Bhuvha Loka is situated at a distance of 25 Lakh Yojans from earth, the Swaha Loka is situated at a distance of 50 Lakh Yojans from earth, the Maharloka is situated at a distance of 1 Crore Yojans from earth, the Jana Loka is situated at a distance of 2 Crore Yojans from earth, the Tapa Loka is situated at a distance of 4 Crore Yojans from earth, and the Satya Loka is situated at a distance of 8 Crore Yojans from earth.

1 Yojan = a distance of 4, 8 and 16 miles according to different calculations. It is usually taken to be equivalent to 8 miles.

1 Lakh = one hundred thousand (1,00,000). 1 Crore = ten Lakhs (10 x 1,00,000).]

नीला च मुखविद्युन्मालिनी सर्वौषधीनां सर्वप्राणिनां पोषणार्थं सर्वरूपा भवति ।१८॥

nīlā ca mukhavidyūnmālīnī sarvaūśadhīnām sarvapraṇīnām poṣaṇārtham
sarvarūpā bhavati // 18 //

नीलादेवी के रूप में विद्युन्माया के समान मुख वाली भगवती सीता जी सब ओषधियों एवं प्राणियों के पोषण के लिए समस्त रूपों में व्यक्त होती हैं। ।१८॥

18. As Neela Devi (see verse no. 12), she reveals herself as the stupendous and powerful forces of cosmic energy manifested occasionally as the blue-tinged dazzling streak of lightening that criss-crosses across the sky¹.

This dynamic energy of creation is the spark that sustains life in all its forms. It is this energy that is surely hidden in a secret and imperceptible form in the countless herbs that give the latter their curative and healing powers (refer verse no. 13, 15) as well as in the body of all creatures in this world that enables their bodies to live and act normally and show all the signs of strength, stamina, vigour and vitality (refer verse no. 15)² (18).

[Note—¹This refers to the streak of 'lightening' that stabs across the sky during thunderstorms. It may also refer to the scintillating display of cosmic light called the 'Northern Lights' that are observed during the night in the north pole of the earth. The word 'Neel' means the colour blue, violet or indigo. Since the sky has this colour in various combinations, the word Neel refers to the cosmic form of Sita as a Devi or Goddess that personifies the dynamic powers, the astounding abilities and the stupendous strength of the 'electric' that is personified as the lightening in the sky. This 'electric' is a vivid and most potent form of the immense force and punch which Brahm possesses. It is dazzlingly blind; its splendour is indefinable and indescribable. Hence, the 'Neel Devi' has manifested her cosmic form as the lightening that streaks across the sky. Therefore, this lightening is nothing but a manifested form of the dynamic and almighty Shakti of Brahm.

²The hidden but magical power of the herbs to cure diseases, rejuvenate the body and inject vigour and stamina to the dilapidated creature is actually the dynamic power of Brahm to nourish and sustain creation on display. This dynamic power of Brahm is called Sita in this Upanishad.

It is the same dynamic and almighty power of Brahm with its stupendous strength and ability that injects life in the otherwise lifeless body of the creature. This power is known as the 'consciousness' that resides in the body as the creature's Atma. This Atma therefore has the same dazzle, the same splendour and the same life-sustaining properties as the electric and the herbs respectively.]

समस्तभुवनस्याधोभागे जलाकारात्मिका मण्डूकमयेति भुवनाधारेति विज्ञायते ।१९॥

samastabhuvanasyādhobhāge jalākārātmikā maṇḍūkamayeti

bhuvanādhāreti vijñāyate // 19 //

जो देवी समस्त भुवनों के अधोभाग अर्थात् नीचे होकर जलरूप, मण्डूकमयी तथा सब भुवनों को आश्रय देने वाली हैं, उन सीताजी को आद्याशक्ति कहा गया है। ।१९॥

19. Sita has revealed herself as the primordial, the primary, the original and the fundamental dynamic force of creation (Nature) which is called the 'Aadya Shakti'.

This 'Aadya Shakti' sustains life in all spheres of creation, and literally supports life from below by acting as its base, foundation and prop.

Therefore, without this Aadya Shakti the edifice of creation would not have come into being in the first place, and would have collapsed and vanished without its support. The creation would not be in existence.

She therefore is the universal ‘Aadya Shakti’—meaning the primordial, the primary and the fundamental energy, vitality, vigour, strength, power, authority and dynamism of creation that represents the universal and mystical life-creating and life-sustaining force and power of Brahm.

It is this magnificent ability and power of Shakti that keeps even a frog that remains submerged in water to remain alive mysteriously.

It is this Shakti that acts as the universal buoy and support of creation in the form of ‘water’. [This refers to the fact that water is the quintessential life-supporting factor of creation. This is why water is called the ‘Amrit’ or nectar of life. No life is imaginable without water.]

It is this water (such as that of the ocean) that helps the land mass of earth to remain afloat inspite of its immense mass and density. [The earth is visualised here as floating on the water of the ocean. Had there been no ocean, the earth would have sunk to the nether world. This depiction of Shakti as the water of the ocean that keeps afloat the earth that harbours all forms of life as a metaphor for the stupendous ability of the powers of the Supreme Being to support the creation is a remarkable imagery of the sage who elucidated this Upanishad.] (19).

[Note—In this verse, the Aadya Shakti or the primordial force of Nature that formed the foundation of creation is shown as being ‘water’. This is a very scientific observation because modern science has also proved that water is the first requirement for life to be tenable anywhere in the universe. Scientists search for traces of water on distant planets as a sure sign of life even in its most primitive form.]

क्रियाशक्तिस्वरूपं हरेर्मुखान्नादः । तन्नादाद्विन्दुः । बिन्दोरेणकारः । ओंकारात्परतो रामवैखानसपर्वतः ।
तत्पर्वते कर्मज्ञानमयीभिर्बहुशाखा भवन्ति ॥२०॥

kriyāśaktisvarūpaṃ harermukhānnādaḥ / tannādādbinduḥ / bindoroṅkāraḥ /
oṅkāratparato rāmavaikhānasaparvataḥ /
tatparvate karmajñānamayībhirbahuśākhā bhavanti // 20 //

परमात्मा की क्रियाशक्तिरूपा श्रीसीताजी का रूप भगवान् श्रीहरि के मुख से नाद के रूप में प्रकट हुआ। उस नाद से बिन्दु और बिन्दु से ओंकार प्रकट हुआ। ॐकार से परे रामरूपी वैखानस पर्वत है। उस पर्वत की ज्ञान और कर्मरूपी अनेक शाखाएँ कही गई हैं। ॥२०॥

20. The supreme transcendental Lord’s ability to ‘do’ something, and to effectively carry out his mandates successfully to completion, is called the Lord’s ‘Kriya Shakti’. This power of Brahm is manifested in the divine form of Sita. In other words, Sita represents Brahm’s dynamic aspect that translates into action and deeds the wishes of Brahm. Sita represents the Lord’s stupendous ability to act and do anything that he wishes to do. In other words, what Brahm does is actually done by Sita.

When the Lord decided to initiate this creation, his latent dynamic powers, having astounding potentials to create, were first revealed in the form of Naad which was the

primary sound that emerged from his mouth. It is from this Naad that Bindu¹ was produced, and from the latter was produced OM which is the ethereal sound that filled the entire cosmos with energetic vibrations. [This can be visualised in a simple manner. When Brahm decided to start creation, he opened his mouth, perhaps to yawn or to express his desire. He probably uttered the first vowel sound of ‘A’ as pronounced in the word *along*, which was prolonged into the long vowel sound of ‘Aa’ as in the word *after*. This is like a man yawning—he wakes up from sleep and yawns to signify the start of another day in life. So, the Supreme Being opened his mouth and produced the first sound to indicate a new beginning or the onset of a new dawn. Just like the first vowel sound of ‘A’ and its elongated partner ‘Aa’ are the basic sounds in the language which evolved gradually with more vowel sounds and consonants coming into being in due course, this instance is used as an analogy to describe what happened next in the process of creation. The first sound produced by the Lord indicated his desire to ‘do’ something—to create. This desire of the Lord expressed in the form of the first sound acted as the seed or the root around which the tree of creation grew. Just like a ripple spreads in waves on the calm surface of the water, this desire revealed its self as the sound grew, developed and spread to all the corners of the cosmic ether. It was like a muffled distant rumble of a train or the thunder of the cloud deep in its bowls that reverberates and echoes. Sound produces energy, and the cosmic sound produced energy of cosmic (i.e. huge, immense and measureless) proportions. This was the sound conceptualised as the word OM. Any sound has a source, a Bindu or point. It is from here that the sound waves radiate in all the directions. The medium for its spread was ether.]

Beyond this OM (i.e. beyond the creation that is filled with the vibrations of ether that produce sound; here meaning the lower heavens where the Gods and Goddesses reside) is the symbolic mountain called Vaikhanaś² which represents/symbolises Lord Ram. That mountain has many branches or peaks symbolically representing Gyan (knowledge, wisdom, erudition and enlightenment) and Karma (the philosophy of deeds), and many other such metaphysical concepts (20).

[Note—¹There is an Upanishad called ‘Naad Bindu’ belonging to the Rig Veda tradition which elaborately describes this concepts. It is chapter 3 of this humble author’s anthology of the Upanishads of the Rig Veda publishes separately.

²The word *Vaikhanaś* means a hermit or a sage who lives in the forest. Such people are deeply contemplative, self-restrained and meditative by nature; they are erudite, sagacious and enlightened as well as renunciate par-excellence. The word implies that the supreme Brahm from whom the whole creation has come forth remains totally aloof and dispassionate towards the creation that is represented by the Pranav or OM. Upanishads that deal with OM explain how OM symbolises the whole gamut of creation—its beginning, its development and its conclusion. The creation that has a ‘beginning’, that changes because it develops, and which ‘ends’ is not the eternal Brahm that has neither any beginning, that is ever constant, and that is imperishable and never comes to an end.

Therefore, wise and enlightened ascetics aim for this eternal and imperishable form of Brahm that is stable and unchanging. It is this aspect of Brahm that is regarded as the Absolute Truth of creation, and not that aspect that has a beginning, that changes and that ends.

The reference to the higher heaven is a symbolic way of saying that the Vaikhanaś or ascetic lives in a higher sublime state of spiritual existence that is much above the gross and mundane aspect of the mortal world.

This creation is a product of Maya of Brahm—that is, it is the delusion that Brahm has created. The Vaikhanas remains free from such delusions as he has become self and Brahm realised. This state of enlightened existence is a personified form of Gyan; it is attainable only as a result of knowledge, wisdom, erudition and enlightenment.

In the context of the present verse Lord Ram is cited as the Vaikhanas to stress the point that the person known as Ram who ruled over the kingdom of Ayodhya as a king, who married Sita, and who fought the war of Lanka to liberate his wife Sita from the clutches of the demon king Ravana is not the 'Ram' whom the Upanishads are talking about, or the 'Ram' who is Brahm personified. The 'Ram' as a king around whom the story of Ramayana is built is the grosser aspect of the sublime Reality known as Brahm, the Supreme Being.

The 'Ram' that is lauded by the Upanishads and whose name is regarded universally as the 'Tarak Mantra' or the divine formula that can provide the creature with liberation and deliverance from the snare of this deluding material world is a different Ram. He is the supreme Vaikhanas—the Lord who is most enlightened and self-realised, who lives in this world with a sense of heightened renunciation, detachment and dispassion, and who is extremely wise and enlightened as well as self-realised. This Ram is no ordinary king, but Brahm personified.

Therefore, Sita, who was his consort, also was no ordinary queen. She was the Shakti of the Supreme Being personified in her form. It is very important to understand the difference between the gross forms of both Ram and Sita vis-à-vis their sublime and divine forms as Brahm and Shakti respectively.

The allegory of the Vaikhanas Mountain to represent Ram has great symbolism. The 'mountain' has high peaks which represent high level of spiritual energy, enlightened consciousness, and high intensity of auspicious virtues. The 'peak' is a metaphor for the state of existence when knowledge, wisdom, erudition and self-realisation has 'peaked' or touched the highest level possible. The peak of a mountain is like the apex of a triangle representing the triad of creation. At one point of the base of the symbolic triangle is the creature, at the other point is the Maya represented by Sita, and at the apex of the triangle is Brahm.

The Vaikhanas mountain known as 'Ram' is also like the triangle—an imagery to show that Lord Ram encompasses the entire gamut of creation. He is Jiva or the living being, he is Maya, and he is Brahm. There is nothing surprising in this conclusion or absurdity in its imagery—because everything in this creation is a revelation of Brahm. The Jiva is the gross worldly form of the pure cosmic Consciousness known as Brahm; the Maya is the dynamism of Brahm revealed as Sita, and the pure cosmic Consciousness itself is known as Ram.]

तत्र त्रयीमयं शास्त्रमाद्यं सर्वार्थदर्शनम् । ऋग्यजुःसामरूपत्वात्त्रयीति परिकीर्तिता ॥२१॥

tatra trayīmayam śāstramādyam sarvārthadarśanam /

ṛgṃyajuḥsāmarūpatvātrayīti parikīrtitā // 21 //

उसी पर्वत पर सर्वार्थ को प्रकट करने वाला, तीन वेदों वाला आदि शास्त्र है। ऋग् (पद्य), यजु (गद्य), साम (गीति) रूप होने से उसे वेदत्रयी कहा जाता है। ॥२१॥

21. [Verse nos. 21-33 deal with the ‘Gyan’ aspect of Brahm.]

On that mountain top (i.e. on the summit of the mountain known as Vaikhanaś) is the primary body of knowledge that is holistic and all inclusive in nature. It has taken three forms—Rig, Sam and Yajur Vedas (21).

[Note—This verse implies that only such persons who have reached the highest level of realisation can have access to Gyan or knowledge and wisdom that is represented by the Vedas.]

कार्यसिद्धेन चतुर्धा परिकीर्तिता । ऋचो यजूंषि सामानि अथर्वाङ्गिरसस्तथा ॥२२॥

kāryasiddhena caturdhā parikīrtitā /

ṛco yajūṃṣi sāmāni atharvāṅgirasastathā // 22 //

उसी वेदत्रयी को कार्य की सिद्धि के लिए चार नामों से कहा जाता है, (उनके नाम हैं—) ऋग्, यजु, साम और अथर्व। ॥२२॥

22. Depending upon the function and usage, that same unitary body of universal knowledge has been divided into four segments, called the Rig, Sam, Yajur and Atharva respectively (22).

चातुर्होत्रप्रधानत्वान्त्रिङ्गादित्रितयं त्रयी । अथर्वाङ्गिरसं रूपं सामऋग्यजुरात्मकम् ॥२३॥

cāturhotrapradhānatvāṅgāditritayaṃ trayī /

atharvāṅgirasam rūpaṃ sāmargyajurātmakam // 23 //

चारों यज्ञ प्रधान (होने पर भी) अपने स्वरूप के आधार पर उन वेदों की गणना तीन ही होती है; किन्तु चौथा अथर्वाङ्गिरस वेद साम, यजुष् एवं ऋक् का ही स्वरूप है। ॥२३॥

23. All the Vedas are based on ‘Yagya’ (fire sacrifices), but depending upon their basic structure, they are classified into three—Rig, Sam and Yajur. The fourth, called the Atharva Veda, is basically an extract or essence or juice of all these other three Vedas (23).

[Note—The fundamental truth is always one; there is no duality in it. Knowledge is one composite mass; any classification or division of that one whole body of knowledge is artificial and man-made, but it is done only to facilitate learning, understanding, analysis and usage.

For example ‘science’ is one whole body of knowledge that describes the regulatory forces of Nature, but it has been divided and classified into umpteen number of branches—viz. zoology, geology, botany, astronomy, astrology, chemistry, physics, geography etc. Each of these branches have been further sub-divided into sub-branches—e.g. in chemistry we have organic, inorganic, physical etc.

Likewise, the vast repository of metaphysical knowledge enshrined in the Vedas was segregated into four distinct volumes by ancient sages to facilitate their learning and usage. Briefly, those hymns which were used as invocational prayers offered to Gods representing the different forces of Nature were collected and collected under the name of the Rig Veda. Those that were in prose form and used during fire sacrifices were culled and collected under the Yajur Veda. Those hymns that needed to be sung melodiously during fire sacrifices were grouped under the Sam Veda. Later on sage Veda Vyas extracted certain hymns from each of these Vedas and grouped them under the Atharva Veda; these were used for other religious rituals as well besides the fire sacrifices, and provided spiritual solace to the people of the world by shunning complicated discourses of the Sam and Yajur Vedas as well as the proliferation of countless Gods of the Rig Veda.]

तथा दिशन्त्याभिचारसामान्येन पृथक्पृथक् । एकविंशतिशाखायामृग्वेदः परिकीर्तितः ॥२४॥
शतं च नवशाखासु यजुषामेव जन्मनाम् । साम्नः सहस्रशाखाः स्युः पञ्चशाखा अथर्वणः ॥२५॥

tathā diśantyābhicārasāmānyena pr̥thakpr̥thak /
ekaviṃśatisākhāyāmrgvedaḥ parikīrtitaḥ // 24 //
śataṃ ca navaśākhāsu yajuṣāmeva janmanām /
sāmnaḥ sahasraśākhāḥ syuḥ pañcaśākhā atharvaṇaḥ // 25 //

आभिचारिक क्रियाओं (विशिष्ट क्रियाओं) के आधार पर (चारों का) पृथक्—पृथक् निर्देश किया जाता है। इक्कीसर शाखाएँ ऋग्वेद की, एक सौ नौ शाखाएँ यजुर्वेद की, एक हजार शाखाएँ सामवेद की एवं अथर्ववेद की पाँच शाखाएँ कही गई हैं। ॥२४—२५॥

24-25 Depending upon the type of incantation, the hymns have been further divided into a number of branches—the Rig Veda has twenty one branches [24], the Yajur Veda has one hundred and nine branches, the Sam Veda has one thousands branches, and the Atharva Veda has five branches [25] (24-25).

वैखानसमतस्तस्मिन्नादौ प्रत्यक्षदर्शनम् । स्मर्यते मुनिभिर्नित्यं वैखानसमतः परम् ॥२६॥

vaikhānasamatastasminnādaḥ pratyakṣadarśanam /
smaryate munibhirnityaṃ vaikhānasamataḥ param // 26 //

वेदों में प्रथम वैखानस मत को प्रत्यक्ष दर्शन माना गया है। ऋषिगण इसलिए परम वैखानस (श्रीराम) का स्मरण करते हैं। ॥२६॥

26. In the Vedas, the philosophy or school of thought that pertains to the Vaikhanas¹ (i.e. that spiritual and metaphysical philosophy that focuses on renunciation of and

detachment from Maya-created delusory and artificial world, and instead focus on the supreme Reality that is hidden behind the illusionary façade of ‘false reality’; here Lord Ram is treated as the universal supreme Vaikhanas—see verse no. 20) has been given the first place, and hence erudite and wise sages and seers concentrate their attention and focus their mind on it. It is called the supreme knowledge that is undisputable, irrefutable and beyond doubt as it enlightens an aspirant about the ultimate Absolute Truth of creation. This knowledge comes with intense research and concentration of the mind-intellect complex and its ancillary unit known as the sub-conscious or Chitta.

The power of the mind-intellect and the sub-conscious that enabled the ancient sages and seers who had renounced all aspects of the delusory world and focused their attention on the sublime knowledge pertaining to the cosmic Truth (known as Brahm or the cosmic Consciousness) that is obtained by such intense focusing of the mind and the sub-conscious is known as the ‘Chitta Shakti’. Like any other achievements in this world, this knowledge of the ‘supreme’ was known as ‘enlightenment’, and it was powered by the Chitta Shakti² (26).

[Note—¹*Vaikhanas*—The knowledge that fills the spiritual aspirant with total renunciation of this material world and its deluding charms by teaching him about the falsehood of this artificial world, about his own true self being the pure consciousness that is wise, enlightened, eternal and blissful, and about the supreme Consciousness that is the cause of this creation, along with the true meaning of liberation, deliverance, salvation and emancipation, is called Vaikhanas knowledge. It is the main thrust of the Vedas to enlighten the creature about the Truth, and this intention of these holy texts is carried out by the Upanishads which are an inseparable part of the Vedas and enshrine their pristine philosophy.

²*Chitta Shakti*—The word *Chitta* refers to the faculty of reasoning and thought of the mind-intellect complex; the ability to pay attention and fix concentration upon a chosen subject which leads to understanding and a sharp memory; the conscious intellect as well as the sub-conscious mind; the powers of discrimination, understanding, paying attention, memorizing, and the ability to recollect and store information that are characteristics of the conscious powers exhibited by the mind and intellect apparatus; the sub-conscious and memory, along with its power to remember anything as depicted when the man involuntarily reacts to any given situation depending upon his memory-bank; the ability to concentrate and focus the mind on anything. (The concept has been elaborately described in Chandogya Upanishad, canto 7, section 5; Sanayso-panishad, canto 2, verse no.42-46).

The word *Shakti* means power and authority, potentials and energy that any entity possesses. Therefore, the combined stupendous powers exhibited by ‘Chitta’ are called Chitta Shakti.

Chitta is an integral *component of the Antahakaran* or the ‘inner self’ of a living being. This has been described in—(a) Krishna Yajur Veda’s Shaarirako Upanishad of, verse no. 4; Tejobindu Upanishad, Canto 5, verse nos. 101-102; (b) Shukla Yajur Veda’s Paingal Upanishad, Canto 1, verse no. 9, Canto 2, verse no. 3; Trishikhi Brahmin Upanishad, Canto 1, verse no. 6; Subalo-panishad, Canto 9, verse no. 14.]

कल्पो व्याकरणं शिक्षा निरुक्तं ज्योतिषं छन्द एतानि षडङ्गानि ॥२७॥

उपाङ्गमयनं चैव मीमांसान्यायविस्तरः । धर्मज्ञसेवितार्थं च वेदवेदोऽधिकं तथा ॥२८॥

kalpo vyākaraṇaṃ śikṣā niruktaṃ jyotiṣaṃ chanda etāni ṣaḍaṅgāni // 27 //

upāṅgamayanaṃ caiva mīmāṃsānyāyavistaraḥ /

dharmajñāsevitārthaṃ ca vedavedo'dhikaṃ tathā // 28 //

ऋषियों ने वेदों को कल्प, व्याकरण, शिक्षा, निरुक्त, ज्योतिष एवं छन्द इन छः अंगों वाला, एवं अयन (वेदान्त), मीमांसा और न्याय का विस्तार इन तीनों उपांगों वाला कहा है। धर्मज्ञ पुरुष वेदों के साथ उसके अंग एवं उपांगों का अध्ययन श्रेष्ठ मानते हैं। ॥२७—२८॥

27-28 The ancient sages have said that the Vedas have six limbs or branches. They are the following—Kalpa (a sacred performance; Vedic rituals), Vyakaran (grammar), Shiksha (education; the fundamental tents and knowledge that the Vedas expound), Nirukta (unspoken knowledge, or implied knowledge contained in the Vedic cannons; exposition of the Vedas; etymological explanation of a word or hymn) Jyotish (astrology; astronomy, mathematical calculations), and Chanda (style of poetic composition) [27].

They have three supplementary body of knowledge that are complementary to the main text—viz. Ayan (Vedanta; Upanishad), Mimansa (thorough discussion and debate to investigate a particular point of Hindu philosophy), and Nyaya (Vedic law and jurisprudence). Those who are steady and diligent in Dharma (righteousness, ethics and proper way of conduct and thought) regard the study of the Vedas incomplete if it does not include the study of all their branches or limbs and supplementary body of knowledge alongside them [28] (27-28).

निबन्धाः सर्वशाखा च समयाचारसङ्गतिः । धर्मशास्त्रं महर्षीणामन्तःकरणसम्भृतम् ।

इतिहासपुराणाख्यमुपाङ्गं च प्रकीर्तितम् ॥२९॥

वास्तुवेदो धनुर्वेदो गान्धर्वश्च तथा मुने । आयुर्वेदश्च पञ्चैते उपवेदाः प्रकीर्तिताः ॥३०॥

दण्डो नीतिश्च वार्ता च विद्या वायुजयः परः । एकविंशतिभेदोऽयं स्वप्रकाशः प्रकीर्तितः ॥३१॥

nibandhāḥ sarvaśākhā ca samayācārasaṅgatiḥ /

dharmasāstraṃ maharṣiṇāmantaḥkaraṇasambhṛtaṃ /

itihāsapurāṇākhyamupāṅgaṃ ca prakīrtitaṃ // 29 //

vāsturvedo dhanurvedo gāndharvaśca tathā mune /

āyurvedaśca pañcaite upavedāḥ prakīrtitāḥ // 30 //

daṇḍo nītiśca vārtā ca vidyā vāyujayaḥ paraḥ /

ekaviṃśatibhedo'yaṃ svaprakāśaḥ prakīrtitaḥ // 31 //

समस्त वैदिक शाखाओं के अन्तर्गत समय—समय पर मानवी आचरण को शास्त्र सम्मत बनाने के लिए निबन्ध रचे गये हैं। ऋषियों ने धर्मशास्त्रों (स्मृतियों) को अपने दिव्य ज्ञान से परिपूर्ण किया है। ऋषियों

के द्वारा इतिहास—पुराण, वास्तुदेव, धनर्वेद, गांधर्ववेद एवं आयुर्वेद, इन पाँच उपवेदों को प्रकट किया गया है। ॥२९—३०॥

इसके साथ ही व्यापार, दण्ड, नीति, विद्या एवं प्राणजय, (योगसिद्धि) करके परमतत्त्व में स्थित आदि इक्कीस भेद यह स्वयं प्रकाशित शास्त्र हैं। ॥३१॥

29-31 Ancient wise sages and seers had, from time to time, elucidated upon the Vedic tenets and philosophy by composing their own essays and commentaries on them, called 'Nibandh', which were basically detailed exposition explaining the particular aspect of the Veda so that the people can easily understand them and mould their personal lives according to their teaching. Consequentially, the life and behaviour of the society at large became sanctified, auspicious and righteous in a wholesome form when it conformed to the high standards of ethical and righteous behaviour and thought as envisioned in the Vedas.

These wise, erudite and enlightened sages and seers, have, from time to time, and depending upon circumstances and needs of the society, added pristine philosophy and their own views and commentaries to further enrich the scriptures, called the various 'Dharma Shastras', which had come down to them from the hoary past. [The word 'Dharma Shashtra' itself means those scriptures that establish Dharma.]

These sages and seers produced or composed the five 'Up-Vedas', or the subsidiary Vedas—viz. Itihas and Purans (mythological histories of the ancients) [29], Vastu Veda (the science of building and construction; architecture and its relevant subjects), Dhanur Veda (archery and the science of warfare), Gandharva Veda (the science of music, singing and dancing as well as the skills needed for theatrical performance), and Ayurveda (the science of medicinal herbs) [30].

Besides these, they created the treatises on subjects such as Danda and Niti (law of punishment according to sin or crime, and the law governing morality and ethics), Varta (the art of conversation, negotiation and debate), Vidya (general knowledge and skills), and the science and art of controlling the Vayu or the vital winds (i.e. Yoga which is the science of controlling the vital winds in the body by means of meditative exercise that helps one to establish oneself in the supreme state of existence, or attain a high pedestal of existence that is much above the humdrum life of the world).

These twenty-one branches or limbs of knowledge are deemed to be self-illuminating in nature; they enrich and enlighten the life of a living being in this world [31] (29-31).

वैखानसऋषेः पूर्वं विष्णोर्वाणी समुद्भवेत् । त्रयीरूपेण संकल्प्य इत्थं देही विजृम्भते ॥३२॥

vaikhānasarṣeḥ pūrvaṃ viṣṇorvāṇī samudbhavet /

trayīrūpeṇa saṅkalpya itthaṃ dehī vijṛmbhatē // 32 //

प्राचीनकाल में भगवान् विष्णु की वाणी वेदत्रयी रूप में वैखानस ऋषि के हृदय में प्रकट हुई। ॥३२॥

32. In some hoary, ancient past, Lord Vishnu's sweet words revealed themselves as the three Vedas in the heart of one sage named Vaikhanas¹ (32).

[Note—¹Earlier, in verse no. 20 it has been said that Lord Ram is the supreme Vaikhanas or the greatest soul who has the highest virtues of renunciation and detachment from this material world. He remains totally disassociated from this world inspite of having lived as a great ruler of the kingdom of Ayodhya and the slayer of the demon Ravana, and around whom the legendary epic Ramayan has been woven. In fact, Lord Ram is an incarnation of Lord Vishnu, the Supreme Being who is also known as the Viraat Purush because of his macrocosmic all-pervading and all-encompassing existence. Vishnu had to come down on earth in order to eliminate evil forces represented by the demons, and to restore law and order as envisioned in the scriptures and to uphold their sanctity.

Now in the present verse a Vaikhanas is mentioned in whose heart the Vedas emerged. It is well established that the Vedas were created by Brahma, the cosmic creator. This Brahma emerged, sitting atop a lotus, from the navel of the Viraat Purush in his manifestation as Vishnu while the latter reclined on the bedstead made of the cosmic serpent known as Sheshnath. Brahma is one of the Gods of the Trinity, the others being Vishnu and Shiva. So, the Vaikhanas referred to here is most probably Brahma, the creator. When anyone speaks of something as thoughtful and having such an immense philosophical dimension as the Vedas, it is his heart that gets directly involved. Anything spoken from the deep recesses of the heart has firmness of conviction and faith. Speaking from the heart is a metaphor for sincerity, honesty, commitment and faith in what is being said. So, what the Vedas say is the truth which Vishnu wished to reveal.

Again, it might be that there was some ancient sage with the name of Vaikhanas. If this is the case then most probably he was sage Kapil. This is because the next verse no. 33 says that this sage named Vaikhanas revealed this great body of knowledge with which he was enlightened by the grace of Lord Vishnu in the form of Sankhya Shastra.]

संख्यारूपेण संकल्प्य वैखानसऋषेः पुरा । उदितो यादृशः पूर्वं तादृशं शृणु मेऽखिलम् ।
शश्वद्ब्रह्ममयं रूपं क्रियाशक्तिरुदाहृता ॥३३॥

saṁkhyārūpēṇa saṁkalpya vaikhānasaṛṣeḥ purā /
udito yādr̥śaḥ pūrvam tādr̥śam śṛṇu me'khilam /
śaśvadbrahmamayaṁ rūpaṁ kriyāśaktirudāhṛtā // 33 //

भगवान् की उस वाणी को वैखानस ऋषि ने संकल्प करके संख्या रूप में जिस प्रकार व्यक्त किया वह सब मुझसे सुनो— वह सनातन ब्रह्ममयी रूपधारिणी क्रियाशक्ति ही भगवान् की साक्षात् शक्ति हैं।
॥३३॥

33. These divine nectar-like words that sprouted in the heart of sage Vaikhanas by the inspiration of Lord Vishnu contained the primary body of knowledge which this sage revealed in the form of Sankhya Shastra (which is one of the six branches of Hindu philosophy)¹.

Listen about it from me (i.e. from Prajapati Brahma who is narrating this Upanishad to the Gods; refer verse no. 1-2).

The power and authority to perform some deed or take any action, the energy and the ability to do this and that, the stamina and strength to act—this dynamic aspect of the supreme Brahm is the latter's 'Shakti'. It is called 'Kriya Shakti' of the supreme Lord because it helps him in carrying out his mandate, in doing something such as the creation of this world and its subsequent regulation. This Kriya Shakti helps the Lord to act independently on his own. It is the stupendous and majestic and dynamic power of the eternal, truthful, supreme, transcendental enigmatic Brahma [In other words, Shakti is literally the Lord's stupendous cosmic energy, authority and power that enable Brahm to do what he wishes to do, to give effect to his wishes, to bring to fruition his desires. Brahm is neutral in his own right, but he utilises the services of his dynamic Shakti to give effect to his wishes. It was this cosmic Shakti that has helped Brahm to create, to sustain and to conclude this creation from time to time.

So the dynamic energy of Brahm revealed in the form of his Shakti is known as Sita according to this Upanishad. It is Sita who carries out the divine wishes of Brahm. When the latter decided to reveal himself as the Viraat Purush, the Shakti of Brahm known as the Sita principle became Prakriti or Mother Nature. When this Viraat Purush was named Vishnu, the same Sita principle became Laxmi. And when Vishnu incarnated as Lord Ram, the same Sita principle manifested itself as Sita, the consort of Ram. In fact, Brahm and his Shakti cannot be separated from one another just like it is not possible to separate fire from firewood, or water from an ocean. While Brahm represents the primary Authority of creation that acts neutrally and remains passive in order to maintain its objectivity and neutrality, Sita is the dynamic principle of the same Authority that is active and energetic in nature. After all, Brahm is the supreme Lord of creation, and if he has to exercise control and maintain discipline in his creation he must have corresponding power and strength to do so. The latter is Shakti in the form of Sita.] (33).

[Note—¹*Sankhya Shastra*—Refer: Chapter 4, Mukti Upanishad, Canto 1, verse no. 16 and its note.]

साक्षाच्छक्तिर्भगवतः स्मरणमात्ररूपाविर्भावप्रादुर्भावात्मिका निग्रहानुग्रहरूपा शान्तितेजोरूपा
व्यक्ताव्यक्तकारणचरणसमग्रावयवमुखवर्णभेदाभेदरूपा भगवत्सहचारिणी अनपायिनी
अनवरतसहाश्रयिणी उदितानुदिताकारा
निमेषोन्मेषसृष्टिस्थितिसंहारतिरोधानानुग्रहादिसर्वशक्तिसामर्थ्यात्साक्षाच्छक्तिरिति गीयते ॥३४॥

sākṣācchaktirbhagavataḥ smaraṇamātrarūpāvirbhāvapradurbhāvātmikā
nigrahānugraharūpā śāntitejorūpā vyaktāvyaktakāraṇacaraṇsamgrāvyavamukhavarṇa-
bhedābhedarupā bhagavatsahacārīṇī anapāyīnī anavaratasahāśrayiṇī uditānuditākārā
nimeṣonmeṣasṛṣṭiṣṭhitisamhāratirodhānānugrahādisarvaśaktisāmarthyātsākṣācchaktiriti
gīyate // 34 //

वे आद्याशक्ति भगवती सीता भगवान् के संकल्प मात्र से संसार के विभिन्न रूपों को व्यक्त करती हैं और समस्त दृश्य जगत् के रूप में स्वयं व्यक्त होती हैं। वे कृपास्वरूपा एवं अनुशासनमयी, शान्ति

तथा तेजोरूपा, व्यक्त—अव्यक्त कारण, चरण, समस्त अवयव, मुख, वर्ण भेद—अभेद रूपा; भगवान् के संकल्प का अनुगमन करने वाली श्रीसीताजी भगवान् से अभिन्न, अविनाशिनी, उनके आश्रित रहने वाली, कथनीय और रूपधारण करने वाली अकथनीय, निमेष—उन्मेष सहित उत्पत्ति—पालन एवं संहार, तिरोधान करने वाली, अपनी कृपा बरसाने वाली और समस्त सामर्थ्य धारण करने वाली होने के कारण साक्षात् शक्ति स्वरूपा कही गई हैं। ॥३४॥

34. That supreme primordial dynamic power and energy of the Lord transformed itself into the 'Shakti' (the cosmic Goddess; the primary powers and forces of Nature which manifested themselves as a cosmic Goddess). As soon as the Lord decides to do anything, this Shakti does that for him immediately. It is this Shakti that has revealed itself in the form of this visible world.

[Now the virtues of this personification of the Lord's stupendous and magnificent cosmic powers, known as Shakti, are enumerated in the following verses —] She is an embodiment of grace, benevolence and kindness; of discipline and order, of peace, serenity and tranquillity, of splendour, glory and radiance at their best.

She is the primary cause of all that is visible as well as that which is not visible. She is also the primary cause of everything, whether that cause is evident or hidden.

She is the symbolic 'foot' or pedestal which supports the body representing the entire creation. Or, she represents the base upon which the entire edifice of creation rests.

She is present in all the forms in which this creation exists—incorporating in her form all the myriad faces, colours, classes and segments of society, whether the latter is treated as being classified into different segments or regarded as one composite whole.

This Shakti of the supreme Lord of creation is a constant companion of the latter. Shakti is inseparable from and an integral part of Brahm. She is a personification of the Lord's wishes and the dynamic ability of the Lord to fulfil his wishes. She therefore always obeys the Lord and follows him diligently. She is always eager and vigilant to immediately carry out the orders of the Lord. [Whereas at the cosmic level of creation this term 'supreme Lord' refers to Brahm, at the more local level of creation with relevance to the present world of mortal living beings the term would mean 'Lord Ram' who was an incarnation of Brahm on earth. Therefore, Shakti at the level of Brahm would mean Maya Shakti or Prakriti, and with reference to Ram it would mean Sita, the Lord's divine consort who was the daughter of king Janak—refer verse no. 6.]

Sita representing the Shakti principle of Brahm is as eternal and imperishable as the latter (simply because Shakti and Brahm are inseparable from one another).

While representing the Lord and being an inseparable part of the latter, she is still under the overall command of and subservient to the Lord who is the principal Authority of creation. She cannot and does not supersede the Lord on any count. She depends upon the Lord for her existence.

She assumes those forms that can be described or talked about, as well as those that cannot be so done.

She is present in the immediate point of time, as well as in the remotest point of time, both of the past and of the future.

She is cause and the controller of creation, its sustenance as well as its annihilation.

She showers her magnanimous blessing and gracious benevolence upon the entire creation.

She has all the abilities that enable her to accomplish everything successfully in this creation.

That is why she is lauded and extolled by the scriptures universally as the dynamic, all-powerful, almighty, majestic, magnificent, indescribable and most enigmatic aspect of Nature that is called 'Shakti'¹ (34).

[Note :- ¹*Shakti*—The concept of Shakti has to be understood in a holistic manner. It has many connotations. In fact, this entire Upanishad is dedicated to the theme of Shakti of Brahm, albeit in the disguise of Sita. Please refer to note of verse no. 2 of this Upanishad.]

इच्छाशक्तिस्त्रिविधा प्रलयावस्थायां विश्रमणार्थं भगवतो दक्षिणवक्षःस्थले श्रीवत्साकृतिर्भूत्वा
विश्राम्यतीति सा योगशक्तिः ॥३५॥

icchāśaktistrividhā pralayāvasthāyām viśramaṇārthaṁ bhagavato dakṣiṇavakṣaḥsthale
śrīvatsākṛtirbhūtvā viśrāmyatīti sā yogaśaktiḥ // 35 //

श्रीसीताजी त्रिविध इच्छाशक्तिरूपा हैं। वे ही योगमाया के रूप में प्रलय काल होने पर विश्राम हेतु श्री भगवान् के दक्षिण वक्ष पर स्थित श्रीवत्स का रूप धारण करके विश्राम करती हैं। ॥३५॥

35. She (Sita) is a personification of the supreme Brahm's 'Ichha Shakti'¹ (the powers to accomplish something and fulfil desires).

In the form of 'Yogmaya'² (which is the powerful force of Brahm responsible for both the creation as well as the conclusion of creation, and for bringing about a union between the world which appeared to get separated from Brahm in due course of time) she rests in a meditative posture symbolised by the mark of the Srivatsa³ present on the right chest of the Lord (here referring to Lord Vishnu because the Srivatsa is marked on his chest) at the time of conclusion of this creation (35).

[Note :- ¹The term 'Ichha Shakti' has been explained as a note of verse no. 11. Refer also to verse nos. 12, 36.

²The word *Yogmaya* has been explained as a note of verse no. 3. Refer also to verse no. 5.

³*Srivatsa*—this is the mark of the foot of sage Bhrigu which he had cast on the chest of Vishnu once when he got annoyed with the Lord. The Lord is so kind and gracious towards his devotees that instead of taking umbrage at this disrespect shown by the sage and punishing him for his misdemeanour, Lord Vishnu had blessed the sage that his footprint would always remain on his chest as one of the jewels worn by the Lord.

Lord Vishnu is the Viraat Purush or the macrocosmic gross body of Brahm from whom the rest of the creation evolved. At the time of conclusion of creation, Vishnu rests on a bedstead made by the coiled body of the celestial serpent called Sheshnath that floats on the surface of Kshirsagar. This reclining posture of the Lord is called Yog-Nidra, literally meaning deep sleep of meditation. Here the Lord closes his eyes and remains contemplative, meditating upon his own self.]

भोगशक्तिर्भोगरूपा कल्पवृक्षकामधेनुचिन्तामणिशङ्खपद्मनिध्यादिनवनिधिसमाश्रिता
 भगवदुपासकानां कामनायाऽकामनया वा भक्तियुक्ता नरं नित्यनैमित्तिककर्मभिरग्निहोत्रादिभिर्वा
 यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधिभिर्वालमनण्वपि गोपुरप्राकारादिभिर्विमानादिभिः
 सह भगवद्विग्रहार्चापूजोपकरणैरर्चनैः स्नानादिभिर्वा पितृपूजादिभिरन्नपानादिभिर्वा
 भगवत्प्रीत्यर्थमुक्त्वा सर्वं क्रियते ॥३६॥

bhogaśaktirbhogarūpā

kalpavṛkṣakāmadhenu cintāmaṇiśaṅkha padmanidhyādinavanidhisamāśritā

bhagavadupāsakānāṃ kāmānayā akāmanayā vā bhaktiyuktā naraṃ

nityanaimittikakarmabhiragnihotrādibhirvā

yamaniyamāsanaprāṇāyāmapratyāhārādhyānadhāraṇāsamādhibhirvā lāmaṇanvapi

gopuraprākārādibhirvimānādibhiḥ saha bhagavadvighrahārcāpūjopakaraṇairarcanaiḥ

snānādhiparvā pitṛpūjādibhirannapānādibhirvā bhagavatprītyarthamuktva

sarvaṃ kriyate // 36 //

वे ही भोग करने की शक्ति धारण किये हुए साक्षात् भोगरूपा हैं। श्री सीताजी ही कल्पवृक्ष, कामधेनु, चिन्तामणि, शंख, पद्म (महापद्म, मकर, कच्छप) आदि नौ निधि स्वरूपा हैं। जो भगवद् भक्त भगवान् की नित्य—नैमित्तिक कर्म के द्वारा यज्ञ आदि यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा, ध्यान, समाधि आदि के द्वारा उपासना करते हैं; उनकी इच्छा अथवा अनिच्छा पर भी उनके उपभोग के लिए वे विभिन्न प्रकार के भोज्यपदार्थ प्रदान करती हैं। भगवती सीताजी ही भगवान् के श्रीविग्रह की पूजा—अर्चादि की सामग्रियों के रूप में, पितृपूजा आदि के रूप में, तीर्थ स्नानादि के रूप में, अन्न एवं रस आदि के रूप में भगवान् को प्रसन्न करने के लिए सबका सम्पादन करती हैं। ॥३६॥

36. She (Sita) personifies the powers to enjoy or suffer that are inherently present in all the creatures of this creation. That is, the consciousness that gives the ability to the creature to enjoy anything in this world, or that makes him feel the pain of suffering, is known as the Sita principle.

Sita is a personification of the dynamic power of creation that enables all the creatures to fulfil their desires and successfully accomplish their goals in life. It therefore represents the virtue of fulfilment of all desires and accomplishment of goals. In other words, she is the eternal power that enables all the creatures to accomplish their desires and reach their goals in life successfully. In this aspect, she is said to personify those entities that are usually regarded as metaphors for successful fulfilment of all desires, such as the evergreen wish-fulfilling tree of Gods called the 'Kalpa Vriksha'¹, the celestial cow called the 'Kaamdhenu cow', the magical gem that removes all worries called the 'Chintaamani gem', the conch, the divine lotus and the mystical 'nine Nidhis' or the nine types of wealth².

Those devotees of the Lord who worship him reverentially daily according to the prescribed traditional way involving Yagya (fire sacrifice), Yam (exercise of self-restraint of passion and desires), Niyam (following of various auspicious rules of conduct and thought), Aasans (sitting postures adopted during worship and meditation or Yoga), Pranayam (breath control exercises done during meditation or Yoga), Pratyahar (restraining of the sense organs) Dhaarna (having conviction, belief and faith), Dhyan (contemplation, meditation, concentration or fixing of attention, deep thought and pondering), Samadhi (a trance-like state of bliss obtained during meditation when the consciousness exists in its 4th state of existence known as Turiya) etc.—all the expressed or unexpressed, articulated or implied, the overt or the covert desires and wishes of such devotees are fulfilled by the divine Goddess. [This is because when the Lord is pleased by the devotion and worship of the devotee, he uses the service of his divine Shakti to reward them.]

It is Sita that is present in the form of all objects used in offering of worship to the Lord—such as flowers, scent, sweets etc., in the form of offering of worship to dead ancestors, in the form of auspicious deeds such as pilgrimage and bathing at the holy sites at pilgrim centres, and in the form of food and liquid that sustains the life of a living creature.

Verily, in all the myriad and diverse forms, mentioned as well as unmentioned— it is Sita that pervades uniformly everywhere, in all frames of time, and in all units of creation (36).

[Note—¹The Kalpa Tree—This has been described in note of verse no. 13.

²The *nine Nidhis*—These are the special assets that a living being possesses. These nine Nidhis may be spiritual or worldly; they may be tangible or intangible. In brief they are the following:-

Spiritual assets—according to saint Tulsidas' epic Ram Charit Manas, Aranya Kand, Doha 35-36, they are—(i) communion with saints and pious people where the Lord's glories are being sung, (ii) serving one's teacher and elders, (iii) praising the Lord's glories and doing Kirtan and Bhajan which are community singing of the Lord's glories, (iv) repeating the divine Mantras or holy words of the Lord, i.e. doing Japa, (v) having such virtues as 'Dam' or tolerance, patience, fortitude and resilience, 'Sheel' or good and righteous demeanors, 'Virati' or being renunciate and detached from deeds and to be dispassionate towards the world, 'Sam' or equanimity, looking everything as Brahm, having a non-dual approach of or view of the world, 'Santosh' or contentedness, and 'Sara' or simplicity and humility, (vi) having no deceit, conceit and falsehoods, (vii) not finding faults with others and criticising them unnecessarily, (viii) to have firm reliance and faith in the Lord, and (ix) not to feel dejected, depressed, despaired, inferior, lowly and condemned under any adverse circumstances, because the great and merciful Lord is always with them.

Worldly assets—such as gold, silver, diamond, gems such as ruby, sapphire and emerald etc.; kith and kin such as sons, wife, pets and livestock, homestead and farmland, name, fame and majesty etc. These worldly assets are at the micro level what the Gods possess at the macro level and kept in the custody of Kuber who is the treasurer of Gods.

Celestial assets of the Gods—these are represented by the precious gems stored in the treasury of Kuber, the treasurer of Gods. They are known as Mahapadam, Padam, Sankha, Makar, Kaschap, Mukund, Kund, Neel, and Kharva. Actually these terms are used in ancient mathematics to measure quantity such as units, hundreds, thousands and millions in modern language.

According to another version, the nine Nidhis are the various special virtues or qualities or attributes that one possesses, and which make him special amongst others. They are the following—(i) Buddhi—intelligence and the power to discriminate, to think sharply, quickly, logically, rationally, deeply and analytically. (ii) Bal—strength, vigour and power of the body and of the mind as well as of the spirit. (iii) Yasha—fame, good reputation and name; majesty and renown. (iv) Dhairya—to have courage, fortitude, resilience, ability to hold on in the face of greatest adversity, misfortune and opposition. (v) Nirbhayataa—fearlessness, courage, bravery and an indomitable spirit. (vi) Aarogyataa—to be freed from diseases and illnesses, both mental as well as bodily. (vii) Ajaadyataa—the opposite of Jadataa; to be free from the negative trait of inertia, lethargy, depression, stagnation, lack of drive, initiative and will power. (viii) Vaakya-patutaa—to be an expert orator; speaking skills, eloquence, diplomacy, and wise and intelligent choice of the spoken word. (ix) Bhakti—to have steady and robust devotion, loyalty, dedication and conviction for one's chosen deity and faith. This quality, of course, comes under the category of spiritual assets also.

Other variations include the following qualities in this list of Nidhis because they are like an asset for a man which stand him in good stead in his life— (i) Sham—having self restraint and control; having peace, tranquility, serenity and quietness; being able to suppress desires, yearnings and natural instincts and impulses. (ii) Dam—tolerance, forbearance, fortitude. (iii) Upriti—renunciation, detachment, dispassion, indifference and non-involvement. (iv) Titksha—endurance, patience, fortitude, sufferance, equanimity. (v) Samadhan—the ability to find a solution, an answer to even the most vexing problem; lack of confusion or doubts; clarity of thoughts and conception. (vi) Shraddha—having faith, belief, conviction, reverence and devotion. (vii) Sakhya—friendship and the ability to co-exist with even one's adversary. (viii) Daya—kindness, compassion, graciousness. (ix) Atma Bodh—self-realisation and being enlightened about the Atma, the pure consciousness, that resides inside one's inner self as his soul, as his spirit.

Sometimes, the last Nidhi of Atma Bodh is replaced with 'Seva' or the natural habit of serving others selflessly.]

अथातो वीरशक्तिश्चतुर्भुजाऽभयवरदपद्मधरा किरीटाभरणयुता सर्वदेवैः परिवृता कल्पतरुमूले
चतुर्भिर्गजै रत्नघटैर्मृतजलैरभिषिच्यमाना सर्वदैवतैर्ब्रह्मादिभिर्वन्द्यमाना अणिमाद्यष्टैश्चर्ययुता संमुखे
कामधेनुना स्तूयमाना वेदशास्त्रादिभिः स्तूयमाना जयाद्यप्सरस्त्रीभिः परिचर्यमाणा आदित्यसोमाभ्यां
दीपाभ्यां प्रकाश्यमाना तुम्बुरुनारदादिभिर्गीयमाना राकासिनीवालीभ्यां छत्रेण ह्लादिनीमायाभ्यां चामरेण
स्वाहास्वधाभ्यां व्यजनेन भृगुपुण्यादिभिरभ्यर्च्यमाना देवी दिव्यसिंहासने पद्मासनारूढा
सकलकारणकार्यकरी लक्ष्मीर्देवस्य पृथग्भवनकल्पना । अलंचकार स्थिरा प्रसन्नलोचना सर्वदेवतैः
पूज्यमाना वीरलक्ष्मीरिति विज्ञायत इत्युपतिष्ठत् ॥३७॥

athāto vīraśaktiścaturbhujā'bhayavaradapadmadharā kirīṭābharaṇayutā sarvadevaih
parivṛtā kalpatarumūle caturbhīrgajai ratnaghaṭairamṛtajalairabhiṣicyamānā
sarvadaivatairbrahmāḍibhirvandyamānā aṇimādyasṭaiśvaryayutā saṃmukhe
kāmadhenunā stūyamānā vedaśāstrāḍibhiḥ stūyamānā jayādyapsarasstrībhiḥ
paricaryamāṇā ādityasomābhyāṃ dipābhyāṃ prakāśyamānā

tumburunāradādibhīrgāyamānā rākāsinīvālībhyām chatreṇa hlādinīmāyābhyām
 cāmarenā svāhāsvadhābhyām vyajanena bhrgupuṇādibhirabhyarcyamānā
 devī divyaśiṃhāsane padmāsanaṛūḍhā sakalakāraṇakāryakārī
 lakṣmīrdevasya pṛthagbhavanakalpanā /
 alaṃcakāra sthīrā prasannalocanā sarvadevataiḥ pūjyamānā vīralakṣmīriti
 vijñāyata / ityupaniṣat // 37 //

वीरशक्तिरूपा श्री सीताजी की चार भुजाओं में अभय, वर एवं कमल शोभायमान हैं। वे किरीटादि समस्त अलंकारों से सुशोभित हैं। कल्पवृक्ष के मूल में चार हाथियों के द्वारा स्वर्ण कलशों द्वारा वे अभिषिंचित हो रही हैं। सभी देवता उन्हें घेर कर खड़े हैं एवं ब्रह्मादि देवता उनका गुणगान कर रहे हैं। अणिमादि अष्ट सिद्धियों से युक्त कामधेनु द्वारा वंदित श्री सीता जी की अप्सराएँ और देवांगनाएँ सेवा कर रही हैं। देवतुल्य वेद-शास्त्र उनकी स्तुति करते हैं। दीपक के रूप में सूर्य-चन्द्रमा वहाँ अपना प्रकाश फैला रहे हैं। नारद और तुम्बुरु आदि ऋषि उनका गुणगान कर रहे हैं। राका और सिनीवाली देवियाँ छत्र लिए खड़ी हैं। स्वाहा और स्वधा के द्वारा पंखे से हवा की जा रही है। ह्लादिनी और मायाशक्तियाँ चँवर डुला रही हैं। महर्षि भृगु और पुण्य आदि ऋषि उनका अर्चन-वन्दन कर रहे हैं। समस्त कारणों एवं कार्यों को करने वाली महालक्ष्मीरूपा भगवती सीता जी अष्टदलकमल पर स्थित दिव्य सिंहासन पर विद्यमान हैं। वे दिव्य अलंकारों से अलंकृत हैं। प्रसन्न नेत्रों वाली देवताओं के द्वारा पूजित हुई उन वीरलक्ष्मीरूपा महादेवी (सीता देवी) की विशेष रूप से (तत्त्वज्ञानपूर्वक) जानना चाहिए। यही उपनिषद् (रहस्य विद्या) है। ॥३७॥

37. Sita personifies the virtues of valour and strength.

In iconography, her visible divine form as a Goddess has been depicted as one having four arms. One arm is held in a posture called 'Abhay' (i.e. one that bestows fearlessness upon her devotees), one arm is in the posture called 'Var' (i.e. that which grants boons), and one arm holds a divine lotus.

She is gloriously adorned by a crown and a tiara as well as all other decorative ornaments.

She is standing in the shade of a Kalpa tree with four elephants pouring holy water as libation in her honour through four golden pitchers held aloft their trunks.

She is surrounded by all the Gods who stand around her to attend on her, while Brahma and other senior Gods are praising her by singing hymns in her honour. She is being praised by the Kaamdhenu cow who is herself a bestower of the so-called eight Siddhis¹ as well as by the celestial Apsaras (the damsels of the heavens who are, according to mythology, courtesans in the heavenly court of Indra, the king of Gods) and other divine ladies belonging to the different Gods. The divine Vedas and other scriptures are singing her glories as well.

The Sun and the Moon are spreading their sublime light there (at the place where the Goddess Sita is being worshipped) as if they were lamps put up for the purpose of providing light.

Celestial bards and sages, such as Tumburu and Narad, are eulogizing her divine glories by singing devotional hymns in her honour. Goddesses such as Raka and Siniwali² are holding the ceremonial umbrella over her head. Swaha and Swadha³ are swaying hand-held fans for her. Haladini and Mayashakti are swaying the whisk. Sages Brigu and Punya, amongst others, are offering their worship to her.

Sita, in her celestial divine splendorous form as Goddess Laxmi (the divine consort of Vishnu, the patron goddess of wealth and prosperity as well as all forms of majesty and glory known in this creation) is seated on a throne comprising of a lotus flower with it eight petals. She is adorned by divine and magnificent ornaments. She has pleasant eyes that show her to be very pleased and contented.

This divine form of the great Goddess who personifies/embodies the magnificent and majestic powers of Nature should be realised through proper knowledge of her essential form (by studying the scriptures). This is verily the preaching and knowledge as expounded by this Upanishad. Amen! (37).

[Note—¹The *eight Siddhis*: Refer: verse nos. 8-9 of this Chapter no. 6, Sita Upanishad, and the accompanying note.

²Raka and Siniwali—(a) *Raka (goddess)*—First appears in Rig Veda, 2/32/4-5. She is the patron Goddess of the full moon symbolising the ripening of all the good virtues and spreading of fame, majesty, splendour, glory and name. She stands for success in all endeavours and personifies accomplishment that spread one's fame and glory. She provides food and good health, healthy children, bestows nourishment to the life giving herbs (Rig Veda, 2/33/4).

(b) *Sininwali (goddess)*—First appears in Rig Veda, 2/32/6-7. She is the patron goddess of the first moon that appears after the dark disc of the last day of the lunar cycle; therefore she stands for the new moon. She is regarded as the sister of the Gods and the divine consort of Lord Vishnu (Rig Veda, 2/32/6). She is the patron Goddess of wealth like Laxmi, and is the provider of children and symbolises their constant development and enhancement. She also gives light.

³Swaha and Swadha—the word *Swaha* means to offer anything, to dispense, to distribute. The offerings made to the fire sacrifice meant for the Gods is done by saying *Swaha*, while those meant for the dead ancestors is done by saying *Swadha*. According to the Purans, these two are the divine wives of the Fire God. Swaha takes the offerings made for the Gods in the fire sacrifice to them, while Swadha is responsible for taking the offerings made for the dead ancestors in the fire sacrifice to them.]

Śānti Pāṭha /शान्तिपाठ

ॐ भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः ।
 स्थिरैरङ्गैस्तुष्टुवाग्ँसस्तनूभिर्व्यशेम देवहितं यदायुः ॥
 स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः ।
 स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु ॥
 ॐ शान्तिः ! शान्तिः !! शान्तिः !!!

oṃ bhadraṃ kaṇṇēbhiḥ śṛṇuyāma dēvāḥ bhadraṃ paśyēmākṣabhīryajatrāḥ /
sthiraīraṅgaistuṣṭuvāṃsastanūbhirvyaśēma dēvahiṭaṃ yadāyuh //
svasti na indro vṛddhaśravāḥ svasti naḥ pūṣā viśvavēdāḥ /
svasti nastārksyo ariṣṭanēmiḥ svasti no bṛhaspatirdadhātu //

oṃ śāntiḥ! śāntiḥ!! śāntiḥ!!!

* __* __* __*

An Anthology

UPANISHADS DEDICATED TO LORD RAM

And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

APPENDIX 1

What is an Upanishad

Meaning—The word ‘Upanishad’ is composed of three Sanskrit syllables— ‘up’, ‘ni’ and ‘shad’. (a) The word ‘up’ means ‘come near, sit down, benevolent, worship, destroy, a cure or remedy, to become disease or fault free, enjoy, without hindrance’. (b) The word ‘ni’ means ‘not, night, darkness and ignorance, special or specific as well as all-inclusive and complete’. (c) The word ‘shad’ means ‘6 schools of thought, knowledge, to teach, to learn, to calm down, to destroy’.

Hence, the composite word Upanishad means :- (i) to come and sit down quietly before the teacher, (ii) to sit quietly after having acquired truthful knowledge about the reality, having calmed down all agitations and having dispelled all confusions and doubts, (iii) to remove the darkness of ignorance by the light of knowledge, (iv) the endeavour that removes/dispels the darkness of ignorance and enhances/propagates light of knowledge and (v) to find remedy for the disease/illness represented by this world. (vi) While defining the word Upanishad, Sankaracharya says, ‘Seekers of emancipation... deliberate on it (i.e., the knowledge that is called Upanishad) with steadiness and certainty’ (8 Upanishads, Advaita Ashram, Cal., 1989, p. 99-100). He says that the Upanishads, like a mother, never tire of reminding us of our true nature. The Atma, which is the focus of the Upanishad, is pure bliss, is eternal and is synonymous with the cosmic soul called Brahma’.

The term Upanishad implies that an initiated disciple sits down before his wise teacher for the purpose of confidential communication of the secret doctrine called Rahasya concerning the relationship between the creator and the created individual. This knowledge can be communicated to only the deserving candidates and not to all and sundry because not only will they ridicule it but also because it would be a waste of time and energy.

The Upanishads, therefore, set at rest ignorance by revealing the knowledge of the eclectic supreme Spirit; they reveal and explain the esoteric mystery which underlines or rests underneath the external system of things. They are profound doctrines having

mystical and mysterious meaning. They are a class of philosophical writings whose main aim is the exposition and elucidation of the secret meaning of the Vedas, and they are regarded as the source of Sankhya school of Indian philosophy and are synonymous with Vedanta.

Man can't achieve happiness through mere physical enjoyments. Absolute happiness can result only from liberation, and it follows therefore that spiritual enlightenment alone, which frees the Atma from all delusions, can provide liberation and deliverance from the unending cycle of deeds/action and their results. Unfulfilled desires and yearnings to fulfill them further propel the creature towards more deeds/action and their newer results. This cycle causes a hurdle for the unification of the Atma with the supreme Brahma which is called true and ultimate emancipation and salvation, liberation and deliverance of the creature.

Deussen has expressed the fundamental ideal of the Upanishads in the following words, 'The Brahma, the power which presents itself before us has materialised in all existing things, it creates, sustains, preserves and receives back into itself again all the worlds, this eternal, infinite, divine power is identical with the Atma which, after stripping off everything external, we discover in ourselves as our real, most essential Being, our individual self, the soul/spirit. This doctrine has found expression most pointedly and clearly in the Upanishad's dictum which later became the confession of faith of millions of Indians in the word 'That art thou' (i.e., the cosmos is Brahma) and 'the world exists only in so far as thou (Brahma) are conscious of it'.

What are the Upanishads basically? The Upanishads are also known as 'Vedanta', which literally mean the 'end or summarised version or the essence of the Veda'. They represent the fruit of the Vedas just like a tree that has its best gift for the world in the form of its fruits. While the flower gives only superficial rewards because it pleases the senses by its beautiful colour and scent, the fruit nourishes the body and provides it with the necessary nutrients that sustain it. Similarly, the Upanishads provide the seeker with that nectar of truthful knowledge that would nourish his soul.

The chief Upanishads are part of and incorporated in the main text of the Vedas in their Sanhitas, Brahmins and Aranyakas section. For example, (a) Aitereyo Upanishad is a part of Aitereyo Aranyak of Rig Veda (2/4/6); (b) Taittiriya Upanishad is a part of Taittiriya Aranyak of Krishna Yajur Veda (7/8); (c) The Brihad-Aranyak Upanishad is contained in the last 6 Cantos of the 14th chapter of Shatpath Brahmin of Shukla Yajur Veda and; (d) Cantos 3-8 of Chandogya Brahmin of Talwakar branch of the Sam Veda is called Chandogya Upanishad.

There are, however, many Upanishads which have been expounded and enunciated independently by scholarly, wise and enlightened sages who had deep understanding and grasp of spiritual and metaphysical subjects. For example, Jabalopanishad by sage Jabal, Shandilyopanishad by sage Shandilya, Shaunakopanishad by sage Shaunak, Paingalopanishad by sage Paingal, and Yagyavalkopanishad by sage Yagyavalkya. Such Upanishads are therefore named after those sages.

The great and magnificent Upanishads in Hindu philosophy are called the 'Head (or brain, crown) of the Vedas'; they are like the 'light and illumination of the Vedas', for had it not been for them, the glory of the Vedas would have been reduced to mere abstractions, rituals and religious formalities. Without an intelligent head, the body acts like that of an animal's. It is the head which guides the actions of the body. The ritualistic

practices and sacrifices advocated by the Vedas will become meaningless exercises without the benefit of knowledge that the Upanishads provide against the background of Vedic concepts. They help to focus the creature's efforts and energy constructively towards the real goal—which is the realisation of Brahm and which is the ultimate Truth.

The Vedas themselves are said to be revealed texts over a long period of time and are divided into three parts according to their subject matter—Karma (rituals), Upasana (worship, devotion, contemplation, honour and reverence) and Gyan (acquisition of truthful knowledge about the eternal, universal and essential Truth and Reality about existence which is the ultimate of all spiritual pursuit). The 'Karma' section involves doing elaborate rituals, doing auspicious deeds and taking righteous actions such as the doing of various fire sacrifices, observance of various sacraments, making charities, giving alms, adhering to religiously sanctioned way of life and diligently observing the codes of conduct laid out for the different spheres of life, such as the four Ashrams (Brahmcharaya, Grishastha, Vanprastha and Sanyas Ashrams) and the various classes into which the society was divided to maintain law and order (such as the Brahmins, Kshatriyas, Vaishyas and Shudras). In short to strictly and religiously follow the various dos and don'ts of a regulated form of life so as to prepare one for the next step which involves worship, devotion and contemplation upon his chosen deity which represents divinity and ideals selected by him. These two phases lead to the third phase—acquisition of truthful knowledge about a person's true-self as well as about the supreme Truth and the absolute Reality of this existence. The main focus of this third stage is to learn and get enlightened about what is known as the supreme transcendental cosmic consciousness called Brahma by the Upanishads, and its counterpart, the Atma, residing in the individual creature as its individual consciousness. The realisation of these two entities as being one and indivisible from one another is the main focus of the teachings of the great Upanishads, and this leads to the feeling of spiritual fulfillment and having attained liberation and deliverance from ignorance and its accompanying delusions which translates into emancipation and salvation of the soul.

The Upanishads propound and enunciate upon that pristine knowledge about spirituality, metaphysics and divine philosophy which makes Hinduism so unique and spiritually refined—an all-inclusive, open-ended, pluralistic approach which is tolerant, non-dogmatic and non-fanatical and non-bigot. They are unbiased and highly evolved intellectual exercises involving multidimensional logic, skillful rational thinking, high erudition and excellent scholarship laced with traditional wisdom and spiritualism. They are not blind and abstract dogmas but practical philosophies and guidelines to enlighten a man on his true nature and goal in life. The same basic truth has been expounded from various angles such that an aspirant or learner can understand the concept one way or the other according to his mental caliber. The various paths are open to him according to his individual temperaments and needs.

The primary purpose of the Vedas was the spiritual welfare of the man and to ensure that he breaks free from the endless cycle of birth and death (or transmigration) and find his ultimate peace and rest. This was not possible in other forms of life in this creation simply because in the entire scheme of creation it was only the man who was given the needed intelligence and decision making authority and powers to decide what is correct and good for himself and his soul. But being shrouded in the labyrinth of rituals and complicated verses which were so abstract, mystical and esoteric, the real intention

was forgotten and the entire exercise was reduced to learning by rote of the thick and dense texts which became beyond the reach and comprehension, because of their complexity, of even those few who were sincerely inspired to unravel their secrets and inclined to break free from the cycle of transmigration.

Then came the legion of enlightened and wise men who had extraordinary intelligence and deep insight as well as the gift of the language to unravel these secrets for the benefit of the human kind. They learnt and became enlightened about the fundamental philosophical dimension of these Vedas, unraveled their basic ideas and intentions by deep ponderings and contemplation, proposed and tested hypothesis, applied variables, corrected any errors they discovered in their thinking, retraced their steps and moved ahead with the new path which stood the test of methodical, scientific and empirical experimentations. When a successful method evolved, they preached it to their disciples in the words of the Upanishads. These doctrines enshrined in these texts are therefore a result of extensive and industrious labour, insight and research. Exponents of Upanishadic philosophy have indeed tried to explain their precepts in scientific ways. The readings of these texts have had a profound psychological impact on generations after generations. They have tried to present a remedy to a world overwhelmed by misery and tumult.

These genius sages and seers liberally explained the great spiritual secrets to their disciples in as many ways as there were sages and seers. They lived separately in seclusion, or in grouped hermitages such as monasteries, and spent their entire lives meditating, contemplating and teaching these profound spiritual truths to their disciples who often were their own sons, as in Chandogya Upanishad, Canto 6 where Uddalak taught his son Shwetketu. Sometimes even lowly men taught great kings, such as in Chandogya Upanishad, Canto 4 where the great grandson of king Jansrut was taught by low caste cart-man called Raikwa; or kings taught Brahmins as in Brihad Aranyaka, Canto 2, Brahmin 1-2. Often such teaching took the form of great debates and a question-answer session held during some great religious occasion where learned scholars from far and wide assembled, and in this congregation profound theological and metaphysical concepts were thoroughly discussed, debated and explained, such as in Brihad Aranyaka Upanishad, Canto 4 where Yagyavalkya attended one such congregation convened by king Janak. There were occasions where Gods have revealed some Upanishad to a devotee keen to find out the answer to some query pertaining to the great truths about Atma or soul, such as the case of Nachiketa who was taught by the Yam God (the god of death) in Katho-panishad. Then there is the case of Mandal Brahmin Upanishad where the Supreme Being, in the form of the Sun God, had himself taught Yagyavalkya, and the case where one celestial sage has taught another, as in Chandogya, Canto 7 where Sanatkumars had taught sage Narad.

The Brihad Aranyaka Upanishad is one place where we find a long list of sages or seers (2/6/1-3; 4/6/1-3; and 6/5/1-3) who subscribed to the eclectic and pristine philosophy of Advaitya Vedanta (i.e. the concept of non-duality in creation, of the irrefutable universality and unequivocal uniformity of pure consciousness in the form of the Atma or soul of the individual creature and the supreme transcendental Brahman as the ultimate Truth in creation) of which Yagyavalkya was said to be the most vociferous exponent.

The Upanishads are 'evergreen perennial philosophy'. The Upanishads are forceful, powerful, stupendous, magnificent and eloquent statements made in response to pointed questions by the disciples (seekers/aspirants) who were themselves Rishis of repute. They emphasise the knowing of the 'truth', investigating and discussing it, constantly contemplating upon it and putting them into practice to redefine oneself. They have wide ramifications and transcend all religious and cultural boundaries. The Upanishads are divine words which reflect the glory of the intellect and the depth and width of the knowledge of India's ancient sages and seers. They can be read, thought over, taught and re-written in the form of translations in different languages (while still retaining their originality). They are not lifeless alphabets as such. They are synonymous with the supreme light of knowledge that dispels darkness of ignorance and is symbolic of life. Since the vehicle for transmission of the profound truths are words, the Upanishads emphasis, like the Bible and the Guru Granth Sahib (the scripture of the Sikh religion) that the 'word' is the truth, the reality, the equivalent of the Lord, the God, the Brahma, the cosmic 'Naad' (sound), OM, the very essence of life. The Bible explicitly says— '(a) In the beginning was the word, and the word was with God, and the word was God (gospel of St. John, 1/1), (b) And the word became flesh and dwelt among us— full of grace and truth (John, 1/14)'. How stupendous, how magnificent, how profound, how succinct, how lively are these words indeed! Therefore, the Upanishads are not lifeless books but 'the body' of knowledge, 'the abode' of knowledge. The quest for truth is the spark that injects vitality and vibrancy to a bunch of alphabets which lead the path to enlightenment.

The Upanishads represent the highest citadel of philosophical evolvement of human kind. The canons of the Upanishads are essentially teachings of ancient savants, seers and sages who were erudite and sagacious, genius and enlightened, and had scholarly acumen. They had enunciated the principles of the Ultimate Truth and Reality about this existence and the forces governing it both in philosophical as well as in metaphysical terms. These treatises were not merely hypothetical but empirical as well; they were the result of deep investigative minds which delved deep into the reaches of the unknown and after thorough exploration, investigation, examination, experimentation and application, they arrived at irrefutable, incontrovertible conclusions. They were pioneers in this field as much as they delved into hitherto unknown realm of metaphysics and, therefore, can be called the forefathers of constructive and logical thinking as well as spiritual scientists.

These sages/seers concluded, inter alia, that the physical world perceived through the sensory organs was not the real world; it did not provide peace and happiness to the creature. Since everyone wants peace, tranquility, bliss and happiness, there must be something other than this physical world that was the 'truth'. This, they realised was the Brahma (or Brahmn). Where is Brahma seated? 'Brahma is hidden in the heart and it is known by the pointed and subtle intellect' (Katha-Upanishad, 1/3/12) and 'The immortal Brahma alone is before and behind, to the right and left, above and below. This world is verily the supreme Brahma' (Mundak Upanishad, 2/2/12).

The creature, they concluded, was not the physical, decayable, tormented body, but the pure, indestructible Atma (soul). This Atma (soul) is pure consciousness, eternal, peaceful, happy and blissful. This awareness was self-realisation. How is it obtained? 'Self is attained by practice of truth, austerity, right knowledge and continence, self

control and abstinence' (Mundak Upanishad, 3/1/5). The laboratory was their mind-intellect apparatus; the chemical for the various tests was their power of intellectual discrimination, and penetrating insight was their microscope. The fact that they obtained peace, tranquility, happiness and bliss as well as contentedness proved the fact that their theory was indeed correct, that it was indeed the ultimate Reality which mankind sought for. Their dedicated and focused understanding, outstanding research, analytical thinking, surgical precision and superb examples to illustrate their observances resulted in the pronouncement of doctrines having wide ramification and tremendous import. They disbursed this vast ocean of knowledge for the benefit of their disciples (i.e., seekers/aspirants/students), and through them, to the humanity as a whole. These doctrines, which are absolute Truths or irrefutable axioms, have been condensed for posterity in the form of Upanishads. These most venerated books are expositions of superb minds with matured thinking, striking in their clarity of thought and expression, are precise and clinical, have a strong fundamental basis that can be experimented by serious seekers as to their veracity and practicability, and have had a tremendous impact on western scholars who chose to study them.

The Upanishads abound in beautiful imagery, allegories and similes. These are intended to make the concepts simpler to understand and more abiding to remember just like parables that leave an indelible mark on the man's sub-conscious. For example, (i) The Katha Upanishad has an allegory of the chariot—the body is the chariot and the individual is the master (Katha Upanishad, 1/3/3-4), ['The chariots of God are twenty thousands, even thousands of thousands' (Psalm, 68/17)]; (ii) The Mundak Upanishad gives the example of two birds eating from the same tree—one bird is the soul of the creature while the other is the supreme Soul of the cosmos (Mundak Upanishad, 3/1/1-2). (iii) Similarly, creation has been vividly described 'as a spider spreading out and withdrawing its thread, herbs growing and perishing on earth and hair on the human skin' in Mundak Upanishad (1/1/7). (iv) With the example of the 'bow' as the medium of the knowledge contained in the Upanishads, the soul as the 'arrow', and the Brahma as the 'target', The Mundak Upanishad 2/2/2-5 stresses the need to focus on Brahma with this magnificent allegory of an archer. (v) The Chandogya uses the allegory of the seed of the tree, the salt in the water, the clod of earth, the shadow in the water, the God-demon war, the fire sacrifice itself etc. to highlight the truth about the Atma and the Brahma. (vi) The Kaushitaki Brahmin Upanishad uses the example of a wheel (hub-spoke) to describe the relationship between the Atma and the outside world (3/9). (vii) Honey or Madhu has been used as a metaphor for the best and the excellent virtues, and it has been used to expound on great metaphysical truths (Brihad-Aranakya Upanishad, 2/5/1-19). This is called 'Madhu Vidya'. (viii) Similarly, the Sun is used as a metaphor along with honey in Chandogya Upanishad, canto 3 to elucidate the profoundest principles of metaphysics. These two Vidyas (Madhu and Aditya) are contemplative techniques used in meditation. (ix) The various elementary forces of Nature—the Sun, the Moon, Air, Fire, Water, Earth, Directions etc.—all have been used as metaphors to explain Upanishadic maxim and tenets in Chandogya, canto 2 and 5; and Brihad Aranyaka Upanishad, canto 2, Brahmin 1, 5; canto 3, Brahmin 7-9; canto 6, Brahmin 2. (x) The Shwetashwatar Upanishad, 1/4 uses the example of a wheel, and 1/5 uses the example of the river to completely explain the concept of this existence. Stunning logic is used to explain complicated and profound metaphysical concepts in a step-by-step method in the

Upanishads. (xi) In the Brihad Aranyaka Upanishad, the wise and brilliantly scholarly sage Yagyavalkya cites the example of the tree as compared to the man to describe the philosophy of death and bring home the point that there must be some intangible, invisible, indisputable and supreme divine authority and power that enables the dead man to take life again when he has been completely reduced to ashes on cremation unlike the tree which when uprooted cannot be reborn (canto 3, Brahmin 9, verse no. 28). Elsewhere in this Upanishad, he uses the instance of the earthworm leaving one leaf or twig to alight on the other to show how the creature leaves one body and enters another (canto 4, Brahmin 4, verse no. 3).

In one of the greatest texts of Advaita Vedanta, the Tejobindu Upanishad of Krishna Yajur Veda tradition, in its Canto 6, verse no. 73-99, employs the clever medium of citing some of the most incredulous of things to argue that if any one of them is ever true then there are chances that this world can also be true.

To explain the relationship between Brahm, Atma and body in a simple way, the allegory of the chariot is taken. The body is the chariot, the soul is the true owner, the horses are the sense organs, mind is the bridle, intellect is the charioteer, the two wheels are the physical and spiritual life, and their movement means progress in both fronts. This allusion is sufficient to explain the whole setup. 'The chariots of God are twenty thousands, even thousands of thousands' (Psalm, 68/17), where the individual chariot is the creature.

Furthermore, the brightest point in Upanishadic teaching is the fact that a follower of any religious dispensation can benefit from them— they aren't a set of meaningless rituals and dogmas but proven metaphysical truths that can benefit an afflicted mind-body of an individual because they help him to realise the futility of worldly pursuits, of craving for the world and its material objects which are indeed all perishable in the end. The alternative it prescribes is uplifting for the individual. These doctrines do not come in the way of his day to day work of life but only makes the life better for him to live. To quote Swami Vivekanand—'Whenever you hear that a certain passage of the Vedas come from a certain Rishi (sages/seers), never think that he wrote it or created it out of his mind; he was the 'seer' of the thought which already existed; it existed in the universe eternally. This sage was only the discoverer'. (Complete Works, 3 (1970)/119.)

The benefit derived from the study of the Upanishad is that the creature realises his true and essential form and nature. He comes to comprehend the essence of the vast cosmos of which he is a part. The resultant awareness fills him with bliss and happiness, contentedness and satisfaction. The Upanishad emphasises the importance of acquisition of truthful knowledge of the attributeless and infinite, but attainable and absolute Reality and Truth which it calls Brahma. The knowledge of Brahma leaves nothing more to be learnt. 'Therefore, whosoever heareth these sayings of mine, and doeth (i.e., trusts them, implements them), I will take him unto a wise man which (who) built his home upon a rock' (Bible, gospel of St. Matthew, 7/24). Then, such a person becomes 'ye are the light of the world' (Bible, St. Matthew, 5/14), obtains eternal life and bliss— 'I give unto them eternal life, and they shall never perish' (Bible, gospel of St. John, 10/28), finds salvation— 'The Lord redeemeth the soul of his servants' (psalms, 34/22), and such a person becomes one with the Lord— 'believe me that I am in the father and the father in me' (Bible, gospel of St. John, 14/11). This is the final aim of the Upanishads— to ignite

or kindle the process of self-realisation in the seeker/aspirant and lead him to the ultimate Truth and Reality.

The knowledge of the Upanishads frees the creature from the fetters shackling it to this world and provides it with deliverance and liberation even as a bird finds freedom from a cage and flies off into the vast sky. This liberation provides immense joy and exhilaration to the creature because it finds itself liberated much like the caged bird.

Again, the knowledge contained in the Upanishads is like a balanced diet for the mind and intellect of the creature. A healthy and well-nourished mind and intellect of the creature helps to elevate its spirit from the greed, rapacity, ambition, dissatisfaction and yearning-ridden world around it to a high pedestal of contentedness, peace, bliss, tranquility and a sense of fulfilment. Remaining oblivious of the teachings of the Upanishad would be spiritual deprivation of the worst kind for a person walking on the path of spiritual upliftment and enlightenment. The Upanishads are a complete compendium for an enlightened way of life.

The Upanishads are exponents of both the 'Sagun' (formed, manifested, with attributes) as well as the 'Nirgun' (unformed, unmanifested and attributeless) variants of the same entity which the Upanishads prefer to call Brahman. Those Upanishads that are classified, for example, as 'Vaishnav Upanishads', come under the former category because they revolve around various incarnations of Lord Vishnu, while the majority of those that deal with non-dual nature of Brahman, or the Advaita philosophy, are of the latter category.

How misinterpretation of any preaching or tenet, or even a misconception about the 'truth', can have catastrophic consequences is very beautifully brought forth in the episode relating to Indra, the king of Gods, and Virochan, the king of demons, in canto 8 of Chandogya Upanishad. Similarly we see that knowledge was not the exclusive realm of Brahmins, as many kings were wiser than them as is evident in Kaushitaki Brahmin Upanishad where we come across one king Ajatashatru and in Maitreyu Upanishad where we have king Brihadrath. Then we have king Janak in whose fire sacrifice sage Yagyavalkya had enunciated great metaphysical truths in Brihad Aranyak Upanishad. Even humble and ordinary birds such as a pelican and a swan had taught sages in Chandogya Upanishad. Not only this, this Upanishad tells us about a humble cart man called Raikva who was wiser than the pious and enlightened king of the realm.

It would be relevant to quote Swami Vivekananda here; he has said- 'And so many rivers having their source in different mountains roll down, crooked or straight, and at last come into the ocean— so, all these various creeds and religions, taking their start from different stand points and running through crooked or straight courses, at last come into Thee' (Swami Vivekananda, Complete Works, 1 (1970)/390). 'Without knowing him we can neither live nor move, nor have our being; without knowing this Lord of all, we cannot breathe or live a second' (-do-, Complete Works, 2 (1968)/305). 'It is through the Self that you know anything.... It is in and through the Self that you are known to me, that the whole world is known to me' (-do-, Complete Works, 2 (1968)/305).

The profound importance and significance of the Upanishadic teaching is again highlighted by the Swami, for he says, 'We are taken, as it were, off from the world of the senses, off even from the world of intellect, and brought to that world which can never be comprehended, and yet which is always with us (Swami Vivekananda, Complete Works, 3 (1970)/385).

Swami Vivekanand further says, 'The theme of Vedanta is to see the Lord in everything, to see things in their real nature, not as they appear to be (Complete Works, 2 (1968)/312). Vedanta says that you are pure and perfect, and that there is a state beyond good or evil and that is your own true nature. It is higher than Good. We have no theory of evil... we call it 'ignorance' (Complete Works, 5 (1970)/282).'

The Upanishads advise mankind to turn away from the illusionary and transient benefits that the world appears to offer and instead aspire for spiritual perfection and elevation. The Upanishads' main subject matter is the essential nature of the world, the individual self and the supreme Self and their inter-relationships. The seeker begins to see things in a homogenous way in a different perspective which is rational, empirical and well thought of.

The Upanishads, as we have seen, are based on sound, logical, rational, experienced and empirical thoughts and debates. They do not present any abstract and hypothetical religious dogmas but factual truths that can be verified, truths which are not only irrefutable and empirical but applicable in practice too. Though the language may seem outdated in the present context of the modern world, but gold nevertheless remains gold no matter what dialect is used to name it. They present a body of standard, time-tested knowledge, a knowledge that is in the verifiable realm, empirical experience and rational thoughts.

The so many Upanishadic texts are not meant to confound and confuse the reader or the seeker of the truth in any way, but they only highlight the pluralistic approach of ancient sages to reach a single point called Brahma at the cosmological level (macro level) and the Atma at the temporal level (micro level). The reason for variations in narration is due to the fact that they were conceived and narrated by a long chain of sages and seers over a long period of time and spread over a large and diverse geographical area because they usually used to stay far away from one another, and their message was spread by wandering disciples and minstrels who would obviously employ their own language and style to elucidate and expound what they had learnt from their teachers.

Further, these seers and sages had different personal experiences of the same universal Truth (about Brahm and Atma, about consciousness and life), and therefore they did not hesitate to put forth the Truth as it was revealed to them or as they had understood it. Their personal experiences and the contexts varied, the language used varied, the intellectual caliber of the disciple varied, and the most important factor in so much variation in the narrations of the Upanishads is the fact that this knowledge was verbally transmitted with no authentic written referral text to be used as standard. Verbal transmission has its own pitfalls, such as its reliance on words and memory besides on the mastery of the narrator on the language and his competence and skills to elucidate and explain the concepts threadbare.

This is also the reason for repetition and overlapping of the texts. Since each teacher had a long chain of disciples who themselves started their own lineage, and since the same teacher had explained the same concept on various occasions, there is bound to be variations; this is very practical and acceptable as long as the facts are not changed and the truth is not tinkered with.

Thus it is seen that the main thrust of the Upanishad is to light the candle of knowledge so as to dispel the darkness of ignorance of the disciple. To do this, a clear, coherent and cogent language and format is used— usually in the form of question and its

pertinent answer. This knowledge, which the Upanishad tries to disburse, is about the supreme Truth or absolute Reality which it calls the Brahma, which in turn is treated as being synonymous with the knowledge about the soul/Atma of the creature, the Nature (cosmos, universe, world), the very basic and primary forces that govern the operation of this vast and multifarious cosmos, and the irrefutable truth that everything emerged from and will ultimately collapse into Brahma in the final analysis.

The Upanishads are like concentrated beams of laser rays—they are focused, powerful, potent, specific and surgical in their approach. And since the final and ultimate truth has to be one—which is Brahm—all the Upanishads' final goal is also Brahm. All tell us that the ultimate knowledge is the realisation of Brahm, and what is the characteristic feature of this entity called Brahm? It is eternal, infinite, attributeless, absolute, non-dual, all-pervading, all-encompassing, omniscient, omnipotent, pure and supreme consciousness which is the macrocosmic soul of Nature as well as the microcosmic soul/Atma of the creature. To make the seeker/aspirant aware of Brahm, about its true nature and essence, about the fact the Atma is indistinguishable from Brahm, is the basic aim and object of the Upanishads. They seek to define Brahm in all possible ways.

The canons of the Upanishads lay a great deal of stress on Gyan (Gyaan / jñāna), which loosely mean 'knowledge'. This simple word covers a very broad canvas of philosophy, metaphysics and spiritualism. In fact, it is akin to a candle or a lamp in a dark room. Without it, the seeker is left groping in the dark, and even in case he stumbles upon the treasure-trove in the dark room of ignorance, he wouldn't be able to recognise it and make use of it. It will be like being flung into the dark space of the cosmos in search of a lost satellite. Gyan is the candle that dispels darkness of ignorance. It leads one, or shows the path to wisdom and enlightenment. In the realm of metaphysics and spiritualism, it pertains to the creature's realisation of his pure and true form, to the essence of the cosmos, to the very cause of creation. It elucidates on the infinite, eternal, absolute and truthful entity which is Reality personified in the form of Brahm. This Brahm is, in other words, the cosmic energy encapsulated in the macrocosmic atom which is at the core of the cosmos, and like the atom, is invisible but stupendously and magnificently potent.

Now, let us see what the characteristics which define 'Gyan' are:-

- (a) Gyan is a proof, a benchmark, a standard in itself. It does not need another proof to prove it, or another standard against which it can be measured or weighed or can be compared with. That is, it is Gyan which helps to determine the authenticity, the purity, the substance, the truthfulness or otherwise of any given entity. Any worldly knowledge or any experience for that matter must stand the test of truthfulness before it is to be accepted. As an extended corollary, Gyan means 'absence of ignorance'. In fact, the very awareness that there is ignorance, that ignorance exists, is also Gyan per se because any factor of awareness or being conscious of anything is synonymous with Gyan; it is equivalent to Gyan.
- (b) It is the 'super consciousness' which empowers the creature to be aware of anything—good or bad—at all. Without it, the creature would be as good as dead-wood.
- (c) Gyan is 'self illuminated' like the sun. It does not depend upon a doer (कर्ता), a cause/reason (करण), and action/deed (क्रिया) or a fruit/reward/result of doing such deed or taking such action (फल).

(d) Gyan cannot be fractured and partitioned into separate, water-tight compartments of time and space such as the past, the present and the future or subject such as Brahm, Atma, creation etc. because every unit of knowledge is dependent on the other to make sense. It is seamless, eternal, infinite and without any boundaries. Even when there is an end and a beginning, there must be something between these two. Because 'nothing can be produced if there was nothing to start from, or without the existence of something, no matter how invisible, subtle, esoteric, secret, imperceptible and incomprehensible that something may be'.

Therefore, something 'does' exist before creation. Again, further, it is elementary principle of physics that matter can change form and shape but cannot vanish in the way we commonly understand the word vanish to mean—that is, to completely cease, to disappear, to dissipate into nothing, to have no future existence at all. Hence, when anything ends, it simply transforms or metamorphoses into something else. This 'something' is there because of Gyan or knowledge which tells us that it must be there, and this is the elementary principle of science. This never-ending entity is the Brahm, and the awareness of its existence is called 'enlightenment or realisation'. This something which is called Brahm is pure and super conscious because it can give rise to creation. If it is lifeless, it can't create—though, again, this creation also means a simple transformation of the already existent Brahm into another form which we call creation or the vast, myriad cosmos.

This Brahm accepts the product of annihilation; it injects its sperms into nature to give it the spark of fresh life. Theology calls this the Atma, metaphysics calls this the pure-consciousness and science calls this the spark of life injecting the genes of the creature—all are the same in essence. This is what Vedanta means when it says that the Atma is one and the same in all creatures because the father who has injected the sperm, the spark of life and his genes into 'nature' to produce this vast creation is only one single entity, the Brahm.

(e) Gyan is the 'universal truth', the supreme reality or the absolute truth. It knows no geographical boundary and is not limited to any particular time-space framework. Whether it is to our liking or not, it remains the same—unaffected and unpolluted.

(f) The ocean of Gyan has numerous rivers and streams of knowledge flowing into it. This artificiality has been created by man like the various canals that have been dug by him just for his own convenience. They remain Gyan nevertheless even as the water molecule in the ocean is linked and is similar to its counterpart in the mountainous glacier which feeds the river which in its turn pours itself into the ocean and feeds the subterranean water channels of the earth. The ocean, rivers, streams, glaciers—and for that matter, the cloud, the vapour, the moisture and the dew—are all myriad manifestations of the same water molecule. If there were no such thing as water then all these would lose their very existence. Therefore, water is the common denomination in all the above even as Brahm is the common factor in the whole creation.

(g) In supreme, eternal, truthful knowledge, there should be no distinction between 'what is to be known' or 'what is knowable' and 'what is known'. When the three coalesce then only does Gyan become perfect, without borders or demarcations, and complete. Since Gyan is seamless, transition from one to the other is also seamless just like the example of the sameness of water molecule in the glacier, the river and the ocean.

(h) The eternal, supreme knowledge called Gyan [here, Gyan is synonymous with the supreme Truth or Reality which is Brahm] has no cause which has given rise to it or has created it. Simply put, it means that it has no origin. The logic is this—suppose we assume that Gyan was created, then there must be something from which it arose, something which produced it. The natural question that follows it—what is that produces Gyan or where has it come from? To answer this, one has to have knowledge because no question can be answered without knowledge (or information). The very existence of knowledge to answer any question is a clear proof that knowledge existed even before the question arose, because a question needs a desire to know something and ‘a desire to know’ in itself is indicative of awareness or consciousness which, in the present case of the Upanishads, is the supreme Brahm. Only living things can think and be conscious. It is very much synonymous with life. Therefore, it follows that Brahm is also conscious life.

(i) Again, Gyan does not have the confusion arising out of duality— a ‘whether or not’ situation; whether this is true or false. For example, when we see a lion in a dream, we get terrified. This lion does not exist but it does at the same time in the plane of existence when it was apparently seen in a dream. Those who are erudite and realised also know that this world that we see around us, similarly, is akin to that dream of the lion—false, deceptive, illusionary, and mirage-like. It is a situation of a ‘dream within a dream’ like being terrified on seeing a lion because neither was there a lion nor were we actually terrified. And how do we know it? The Gyan is the only factor which can tell us about it, wisen the creature as to the facts on reality.

(j) Gyan has no competitor or opponent to it. The lack of Gyan is also Gyan in as much as this very awareness of the deficiency of knowledge is due to the consciousness factor.

(k) The form and nature of Gyan (the knowledge of the supreme Brahm) is indescribable and incomprehensible. It is beyond the purview of the faculties of speech and mind. To be unable to describe does not mean that one has not experienced, witnessed or tasted it. For example, the sweetness of a sweet dish cannot be sufficiently described so as to make the listener actually enjoy the taste unless he puts the sweet in his mouth.

(l) Acquisition of Gyan which is supreme, essential, truthful and absolute knowledge of the Reality (Brahm in the language of the Upanishads) is like satisfied hunger. When a man realises the supreme Brahm, his quest ends even as a fully satisfied man has no more yearning for food left in him. In fact, he will turn away from apparently delectable delicacies. This gives rise to supreme, undiluted bliss, happiness, peace and tranquility. An enlightened man has no enmity, jealousy, hatred, anger, greed, desires, ambitions, ego, pride etc. He has simplicity and humility of attitude as well as purity of thought and action.

(m) This is the aim of the Upanishads. It gives the supreme knowledge which is eternal, universal, truthful, absolute, incontrovertible and irrefutable. This entity is the Brahm or pure and supreme consciousness. It is known, *inter alia*, by the names of Gyan, Atma, Brahm and Nature. They are not limited to time-space-circumstance boundaries.

The entities Gyan, Atma, Brahm and Nature are one and the same, are synonymous with each other, and are the ultimate, universal, sublime truth and the absolute Reality the realisation of which is the target of the Upanishadic teaching.

Gyan appears to be apparently different from the other 3 entities—viz, Brahm, Atma, Nature. But even as the river, a canal, a stream or an ocean cannot be separated

from water, Gyan too cannot be segregated from the other three. It is a channel through which the latter are understood. Without Gyan, the other 3 entities (Brahm, Atma, Nature) lose their accessibility, significance and meaning, and vice versa.

The teachings of the Upanishads can be broadly grouped, *inter alia*, under the following heads—Brahm as the ultimate cause and conclusion of creation; nature of Brahm and its counterpart as the Atma; what constitutes ‘truth’ and what was ‘falsehood’; the evolution of this world, the philosophical dimension of the cycle of birth and death, and how to break free from it or overcome it and attain final liberation; the characteristic features and virtues of this visible as well as invisible world in its entirety; what was ignorance, what was delusions, and what were their consequences upon the individual creature’s life and future; nature of the living being as individual souls; the mutual relationship between this individual being and Brahm; the involvement of the living being in this world and the causes as well as the process of transmigration; the ultimate goal of life, its nature and ways to attain it; the nature, characteristic attributes and definition of the one non-dual Truth that is irrefutable, unequivocal, indivisible, steady, universal and uniform. This is achieved by great deal of research in the enigmatic realm of the esoteric and mystical Brahm and the Soul by a fearless spirit to know the reality with an enthusiastic spiritual zeal. The result arrived at and the conclusions drawn were very astounding and had profound impact on the thinking that followed such research. These invariably lead to the establishment of one Truth which was an indivisible unit, the concept of non-duality of the consciousness whether as the Atma or as the Brahm.

The message of the Upanishads finds a parallel in the Holy Bible also. The purpose and importance of truthful knowledge about the ‘Reality and Essence’ of everything which the Upanishads strive to enumerate and expose in detail is also succinctly proclaimed by the Bible at numerous places, for instance—(i) Fools die for want of wisdom (Proverb, 19/2), (ii) They know not, neither will they understand, they walk on in darkness (Psalm, 82/5), (iii) They will be blind leaders of the blind, and if the blind lead the blind, both shall fall in the ditch (Gospel of St. Matthew, 15/14), (iv) (Therefore), understanding is a wellspring of life (Proverbs, 2/6), (v) The heart of him that hath understanding seeketh knowledge (Proverb, 15/14), (vi) By knowledge shall the chambers be filled with all precious and pleasant riches (Proverb, 24/4), (vii) Your testimonies are also my delight, and my counselors (Psalm, 119/24), (viii) Through your precepts I get understanding (Psalm, 119/104), (ix) The heart of him that hath understanding seeketh knowledge (Proverbs, 15/14).

By knowledge shall the chambers be filled with all precious and pleasant riches (Proverbs, 24/4). Understanding the truth is the wellspring of life unto him that hath it; the Lord giveth wisdom. Out of his mouth cometh knowledge and understanding (Proverb, 2/6). Send out thy light and thy truth and let them lead me (Proverb, 43/3). Thy word is Truth (St. John, 17/17).

The ‘fruit of truthful knowledge’ according the Holy Bible is—(i) For the fruit of the spirit is in all goodness and righteousness and truth (Ephesians, 5/9), (ii) Acquaint now thyself with Him and be at peace (Job 20/21). [Really indeed! This last quotation is the real fruit of self-realisation and is affirmed emphatically by the Upanishads.]

The Bible further says:--(i) The Lord is my light and my salvation (psalm, 27/1), (ii) God is light and in him there is no darkness at all (St. John, 1/1/5), (iii) The Lord is a God of knowledge and by Him actions are weighed (1 Samuel, 2/3). And where is this God? The Bible says: (iv) The kingdom of God is within you (Gospel of St. Luke, 17/21); (v) In him we live and move and have our being (Acts, 17/28).

Regarding this 'truth' factor, the Bible says— (i) I am the way, the truth, and the life (gospel of St. John, 14/6), (ii) Send out thy light and thy truth. Let them lead me (psalm 43/3), (iii) Thy word is the truth (gospel of St. John 17/17). (iv) The truth is great unto the clouds (psalms, 57/10), (v) That was the true light which lighteth every man that cometh into the world (Gospel of St. John, 1/9), (vi) Teach me your way, o Lord, I will walk in your truth (Psalm, 86/11). Understanding the truth is the wellspring of life unto him that hath it; the Lord giveth wisdom. Out of his mouth cometh knowledge and understanding (Proverb, 2/6). Send out thy light and thy truth and let them lead me (we have seen, are based on sound, logical, rational, experienced and empirical Proverb, 43/3). Thy word is Truth (St. John, 17/17).

Classification of the Upanishads

There is an Upanishad in Shukla Yajur Veda called 'Muktikopanishad'. It is a conversation between Sri Ram and Hanuman. According to its verse nos. 26-39 of canto 1, there are total 108 Upanishads. This Upanishad further classifies them in verse nos. 52-57 as follows—(i) Rig Veda's 10 Upanishads (verse no. 53); (ii) Shukla Yajur Veda's 19 Upanishads (verse no. 54); (iii) Krishna Yajur Veda's 32 Upanishads (verse no. 55); (iv) Sam Veda's 16 Upanishads (verse no. 56) and (v) Atharva Veda's 31 Upanishads (verse no. 57). In verse no. 27-28 of canto 1 of this Upanishad, it is clearly mentioned that out of the total 108 Upanishads, there are only 10 or at the most 32 main ones, but which ones is not mentioned therein.

This Muktikopanishad also authoritatively settles one pertinent question—that out of the total 210 Upanishads available now, the ones which were originally part of the Vedas are only 108. We can safely assume that the rest (210-108=) 102 might have been later day interjections in the body of the Upanishads as erudite and prodigious sages and seers deemed it fit to further elucidate topics which originally were either not sufficiently explained, were not covered at all or were more focused on one aspect while neglecting the other. As has already been pointed out, the Upanishads were composed over a very long period of time— hundreds of years— we can only make safe assumptions based on some ancient text, and can never be certain.

The Upanishads are repositories of supreme and pristine knowledge. Some of them are short (e.g., Kali-Santarno, Ken, Niralambo, Mandukya etc.) while others are voluminous running into numerous Cantos and sub-Cantos (e.g. Sam Veda's Chandogya and Maho Upanishads and Shukla Yajur Veda's Brihad Aranakya etc.). Some appear to be merely ritualistic and Tantra based (e.g. canto 1 of Saubhaghya Laxmi and Tripuropanishad etc.), some deal with Yoga (meditation, e.g. Cantos 2 and 3 of Saubhaghya Laxmi, Yog Chudamani and Yog Rajo-panishad etc.), some have various philosophies incorporated in the same text (e.g. Jabal Darshan, Chandogya, Paingal, Subalo etc.), some have exclusive question-answer format (e.g. Kaushitaki Brahmin,

Chandogya, Brihad Aranakya, Prashnopanishad etc.), and some deal with creation (e.g., Mudgal, Aeitereyo, Bhavaricho, Chatur Vedo-panishad etc.). Some of the Upanishads are exclusively dedicated to the concept of OM and Naad (e.g. Naadbindu, Amritnaad, Mandukya etc.), some to the concept of the single letter incorporating the whole gamut of creation (e.g. Ekakasharo etc.). Certain Upanishads deal exclusively with the one non-dual transcendental Supreme Being as Brahm (e.g. Brahmo, Brahm Vidya etc.) while others describe this Brahm's different manifestations, called incarnations, in the divine beings such as Lord Ram, Krishna, Narsingh etc. (e.g. Ram Tapini, Krishna Tapini, Narsingh Tapini etc.). Some use the letters of the alphabet as encrypted codes that can unleash the cosmic energy if correctly applied as in the case of Tantra Upanishads which use geometrical instruments to harness the cosmic energy (e.g. Ram Purva Tapini etc.), while others use non-Tantra method to the same effect such as the prayer rosary wherein the beads are symbolically empowered with the divine powers encrypted in the letters (e.g. Akshamaliko etc.).

The Upanishads are also classified according to their patron Gods. Those Upanishads dealing with the various incarnations of Lord Vishnu are called the 'Vaishnav Upanishads', such as Ram Tapini (pertaining to Sri Ram), Gopal Tapini (Lord Krishna), Narsingh Tapini (Lord Narsingh), Narayano (Lord Narayan, Vishnu) etc.; those dealing with Lord Shiva are called 'Shaiv Upanishads', such as Bhavano, Dakshin Murti, Rudro and Sharbho-panishads (pertaining to Lord Shiva), Kalagni Rudra (pertaining to smearing of the sacred ash over the body like Lord Shiva does) and Rudrasha Jabal Upanishad (dealing with the Rudraksha beads worn by Shiva).

Many Upanishads are exclusively dedicated to the worship of 'Devi/Goddess' or the divine cosmic energy which keeps the wheel of creation and destruction running ceaselessly. Some examples are —Tripuro, Saubhagyalaxmi Upanishads of the Rig Veda, Sitopanishad and Devupanishad of the Atharva Veda, Savitri of the Sam Veda and Saraswati Rahasyo-panishad of the Krishna Yajur Veda. An Upanishad is devoted to Lord Ganesh who is regarded as the chief amongst Gods and is invoked first at the beginning of any ritualistic worship or religious ceremony; it is Ganpatu-panishad of the Atharva Veda.

The subject matter or topic can also be used as a criterion for classifying the Upanishad in *broad categories*, though we must be aware of the fact that these categories are not water-tight compartments or chapters of a college text book in as much as many spiritual ideas and different metaphysical and theological concepts are incorporated in any one given Upanishad. All the major Upanishads cover more than one topic when they are primarily focused on a particular subject. They are like a matrix, and a composite picture can only be formed by using the individual mosaic pieces of these Upanishads, as it were. Nevertheless, the main theme or idea in that Upanishad can help us in broad categorization. Let us see how it works—

(a) The Upanishads dealing with the concepts of 'Sanyas' are the following—(i) Rig Veda Upanishads:--Nirvano; (ii) Sam Veda Upanishads:--Arunu, Maitreyunu, Kundiko and Sanyaso; (iii) Shukla Yajur Veda Upanishads:--Jabalo, Turiyatito, Paramhanso, Bhikshuko, Yagyavalko, Shatyayani, Subalo (canto 12-13) and Niralambo; (iv) Krishna Yajur Veda Upanishads:--Avadhuto and Kathrudro; and (v) Atharva Veda Upanishads:--Narad Parivrajak and Paramhans Parivrajak.

(b) Yoga and Samadhi—(i) Rig Veda Upanishads:--Saubhagya-laxmi; (ii) Sam Veda Upanishads:--Jabal Darshan, Mahopanishad (canto 6) and Yog Chudamani; (iii) Shukla Yajur Veda Upanishads:--Mandal-brahmin, Advaitarak, Hansa and Trishikhi-brahmin; (iv) Krishna Yajur Veda Upanishads:--Amrit Naad, Kshuriko, Yogshikha, Brahm Vidya, Yogtattva, Shwetashwatar, Akshu, Dhyanbindu and Yogkundalini; and (v) Atharva Veda Upanishads:-- Shandilyo.

(c) Creation—(i) Rig Veda Upanishads:--Aiteriyo-panishad; Mudgalo-pansishad, Canto 2-4; (ii) Sam Veda Upanishads:--Chandogyo-pansishad, Canto 3, Section 19; Canto 4, Section 17, verse nos. 1-3; Canto 6, Section 2-10; (iii) Shukla Yajur Veda Upanishads:--Trishikhi Brahmin, Canto 1; Painglo-pansishad, in its Canto 1 and Canto 2, verse no. 1-10; Subalo-pansishad, Canto 1-2; Brihad Aranyak Upanishad, Canto 1, Brahmin 1-2, 4-5; Canto 6, Brahmin 4; (iv) Krishna Yajur Veda Upanishads:--Shwetashwatar Upanishad, Canto 4; Taittiriyo-pansishad, Valli (Canto) 2, Anuvak (sub-canto) 2 and 6.

(d) Brahm and Atma—(i) Rig Veda Upanishads:--Kaushitaki-brahmin and Atma-prabodho; (ii) Sam Veda Upanishads:--Jabalu, Maitreyu, Maitrayanu, Chandogya and Keno; (iii) Shukla Yajur Veda Upanishads:--Adhyatmo, Ishavasya, Niralambo, Subalo, Hanso, Mantriko and Brihad Aranyaka; (iv) Krishna Yajur Veda Upanishads:--Brahmo, Brahm-vidya, Brahm-bindu, Katho, Kaivalya, Ekaksho, Taitireyo and Shwetashwatar; (v) Atharva Veda Upanishads:--Atmo, Atharvashikhar, Mahavakyo, Mundako and Pashupat-brahmu.

(e) The great sayings—Painglo of the Shukla Yajur Veda; Mahavakyo of the Atharva Veda; Shukar-rahasyo of the Krishna Yajur Veda, amongst others.

(f) The concept of OM—This is a topic covered by almost all the Upanishads dealing with Brahm and cosmic Naad as well as Yoga. But Mandukyo-panishad of the Atharva Veda is exclusively dedicated to it. Similarly, the Upanishads dealing with Yoga describe the hearing of the cosmic sound called ‘Naad’ by an ascetic submerged in meditation. The Naad-bindu, Dhyan Bindu and Hansopanishad are some of the texts that elaborately describe this OM in the context of the cosmic vibrations which represent the cosmic energy at the core of creation and its running.

(g) Uniformity in creation—Niralambo Upanishad of the Shukla Yajur Veda as well as Brahmo and Skando of the Krishna Yajur Veda are more emphatic on this subject which is a constant refrain of all the Upanishads that deal with Atma, creature and Brahm.

(h) Classification of society in four segments and its utility and reason have been explained in Ashramo-panishad of the Atharva Veda, while Vajrasuchiko of the Sam Veda tells us who is a true Brahmin. Various Vedantic concepts such as Jiva and Parmatma, Vidya and Avidya, fetters and liberation, the 4 states of existence, the 5 Koshas, Maya and Vrittis etc. are explained in Sarwasaro-panishad of the Krishna Yajur Veda. The concept of chanting Lord’s divine name in unison (called Kirtan) is described in Kalisantarno; the importance and significant of the beads of the prayer rosary is

highlighted in Akshamaliko-panishads of the Rig Veda; and Sun worship in Suryu-panishad of the Atharva Veda.

(i) The Upanishads also cover medical field. As is well known, Yoga is a great way of keeping fit. Besides the Upanishad which deal with Yoga and meditation (see s. no. 'b' above), there is a Garudo-panishad in Atharva Veda which describes the antidote to poisons (e.g., snake bite) and Chakshusho Upanishad of the Krishna Yajur Veda tell us about cures for eye diseases.

(j) All the major Upanishad dealing with theology and metaphysics are in a question and answer format, and some of the typical Upanishads which can be cited to illustrate the point are Prashno-panishad of the Atharveda, Brihad Aranakya of the Shukla Yajur Veda, Mahopanishad and Chandogya of the Sam Veda, and Kaushitaki-brahmin of the Rig Veda.

(k) Certain Upanishads deal a crushing blow to those fanatical bigots who fight each other in the name of religion— e.g., Rudra Hridaya Upanishad of the Krishna Yajur Veda establishes that there is no difference between Vishnu and Shiva, while Bhavano-panishad of the Atharva Veda tells us the uniformity between Shiva and Shakti. This is besides the umpteen numbers of other Upanishads that tell us about the non-dual nature of the Atma and Brahm, of the Atma and creation, and the Brahm and creation.

There are other criterions that can be used to broadly classify the Upanishads according to the major topic or subject matter they deal with, or the aspect of spiritual practice they lay emphasis upon, e.g.—

(i) Vaishnav Upanishads which deal with the worship of the various incarnations of Lord Vishnu as well as the philosophical and metaphysical aspect of each such incarnation (Garudopanishad, Gopal Tapiniyopanishad, Ramopanishad etc.);

(ii) Devi or Shakti Upanishads deal with the worship and significance of various forms of the cosmic mother called Devi representing the cosmic energy and creative principle which is at the base of the entire edifice of the cosmos (Laxmikopanishad, Devupanishad, Tripuropanishad, Bhavaricho etc.);

(iii) Shiva Upanishads deal with Lord Shiva and his various manifestations and their worship and spiritual significance (Rudraksha-Jabal, Rudra Hridaya, Shivo-panishad etc.);

(iv) Purely metaphysical and philosophical Upanishads dealing with the various aspects of Brahm, Atma, how to convert the day to day life into a fount of bliss and emancipation etc. (Mahopanishad, Chandogya, Brihad Aranakya etc.);

(v) Purely ritualistic based Upanishads (Tripuropanishad, Ram Purva etc.);

(vi) Some Upanishads derive their name from the saint, sage, seer or ascetic who first enunciated them or to whom they are dedicated (Jabalopanishad by sage Jabal, Shukar Rahasyopanishad by sage Shukdeo, Yagyavalkya Upanishad by sage Yagyavalkya etc.);

(vii) Some which are based on symbolism (Bhavanopanishad, Akshamalikopanishad etc.);

(viii) Upanishads dealing with Yoga practices and principles (Yogachudamani and Kundalupanishad, canto 2 and 3 of Saubhagya Laxmi etc.);

(ix) Upanishads describing the origin of the cosmos (Chatur Vedopanishad, Aitereyopanishad, Mudgalopanishad, Bhavanopanishad etc.);

(x) Upanishads dealing with the importance of the rosary and its various beads (Rudraksha Jabalopanishad, Akshamalikopanishad etc.);

(xi) Worshipping of the various aspects of nature and seeing Brahm in all the creation (Chandogya etc.);

(xii) The detailed explanation of the 'Great Sayings' of the Vedas called the Mahavakyas (Shukar Rahasyopanishad; Paingalo 1/1-12, 2/1-5, 3/2; Mandal Brahmin 2/2/5, 2/4/4, 3/1/6, 3/2/1, 3/2/2; Atma Bodho; Atmo; Kaivalyo, verse no. 16 etc.);

(xiii) Upanishad describing the cosmic 'Naad' (Naadbindu, Amrit Naad etc.), and the list can never be exhaustive because of the pluralistic approach of the vast array of metaphysical topics that the Upanishads cover.

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An Anthology
UPANISHADS DEDICATED TO LORD RAM
And THEIR SPIRITUAL PHILOSOPHY

[Original Text, Roman Transliteration, Verse-by-Verse Hindi & English Rendering, Notes & Explanations.]

APPENDIX 2
Selected verses from the Upanishads
(A glimpse of their Spiritual Philosophy)

In this Appendix no. 2, we shall be reading some selected verses from an assortment of Upanishads that give us a glimpse of their pristine spiritual philosophy.

- (1) सैश्ववघनवद् अनन्तरमबाह्यमेकरसं ब्रह्मेति विज्ञानं सर्वस्यामुपनिषदि प्रतिपिपादयिषितोऽर्थः ।
..... तथा सर्वशास्त्रौपनिषत्सु च ब्रह्मैकत्वविज्ञानं निश्चितोऽर्थः । (बृहदारण्यक० १/४/१०)
तथा— इष्यते च सर्वोपनिषदां सर्वतमैक्यप्रतिपादकत्वम् । (माण्डूक्य० १/३)

saindhavaghanavad anantaramabāhyamēkarasaṃ brahmēti vijñānaṃ
sarvasyāmupaniṣadi pratipipādayiṣitō'arthaḥ /
-----tathā sarvaśāstraupaniṣatsu ca brahmaikatvavijñānaṃ niścītō'arthaḥ //
(Bṛhadāraṇyak Upaniṣad, 1/4/10)

tathā -- iṣyatē ca sarvōpaniṣadāṃ sarvatmaikyapratipādakatvam / (Māndūkya Upaniṣad, 1/3)

ब्रह्म नमक के ढेले के समान अन्तर रहित है। वह बाह्य भेद से रहित है, अर्थात् बाहर से और अन्दर से एक जैसा ही है, सर्वदा एक रस है। सम्पूर्ण उपनिषद् में इसी विज्ञान का प्रतिपादन किया गया है। (बृहदारण्यक० १/४/१०) तथा इसी प्रकार सम्पूर्ण शाखाओं की उपनिषदों में भी ब्रह्म की एकता का होने का विज्ञान ही सिद्धान्त के रूप में बताया गया है। (माण्डूक्य० १/३)

‘Brahm is like a piece of salt— without any difference between its exterior and interior composition. It is the same outside as well as the inside. It is pure and uniform. It is inert itself but activates the medium in which it dissolves (e.g., it makes the water salty when dissolved in it)’. The axiom is stressed throughout the Upanishads (Brihad-Aranyaka Upanishad, 1/4/10) and ‘similarly the science/knowledge that Brahm is one, uniform, eternal, absolute truth and reality is a constant refrain in all the Upanishadic branches’ (Mandukya Upanishad, 1/3).

(2) यद्वाचानभ्युदितं येन वागभ्युद्यते । तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ॥ (केनोपनिषद् १/४)

yadvācānabhyuditaṃ yēna vāgabhyudyatē / tadēva brahma tvam viddhi nēdaṃ yadidamupāsātē // (Kēna Upaniṣad, 1/4)

जो वाणी के द्वारा अभिव्यक्त नहीं होता किन्तु वाणी जिसके द्वारा अभिव्यक्त होती है उसे ही तुम ब्रह्म जानो। अज्ञानी लोग जिस देश कालादि से परिछिन्न वस्तु की उपासना करते हैं, वह ब्रह्म नहीं है। (केनोपनिषद् १/४)

That which cannot be described/narrated by speech but which expresses itself in the form of speech (i.e. empowers the faculty of speech)—that is Brahm. Brahm is not the entity subject to time, space, circumstance and definition of any kind as has been made out to be by ignorant people who worship Brahm with these fractured, limiting attributes (Kenopanishad, 1/4).

(3) हिरण्मये परे कोशे विरजं ब्रह्म निष्कलम् । यच्छुभ्रं ज्योतिषां ज्योतिस्तद्यदात्मविदो विदुः ॥
(मुण्डकोपनिषद् २/२/९)

hiraṇmayē parē kōśē virajaṃ brahma niṣkalam / yacchubhraṃ jyōtiṣāṃ jyōtistadyadātmavidō viduḥ // (Muṇḍak Upaniṣad, 2/2/9)

वह निर्मल तथा अवयव रहित ब्रह्म हिरण्मय (ज्योतिर्मय) परम कोश में रहता है। वह शुद्ध तथा समस्त ज्योतिर्मय पदार्थों को भी प्रकाश देने वाला है। वही परम तत्त्व है जिसे आत्मज्ञानी जानते हैं। (मुण्डकोपनिषद् २/२/९)

The pure and attributeless Brahm is like the musk residing inside the body of the deer. It is, therefore, called Hiranyagarbha. It is pure, and it is the very source of light and illumination of all that is lighted and illuminated. It is the supreme, essential and absolute truth and reality which is comprehended/experienced by those who are self-realised (i.e. those who are able to see or witness or experience the ‘musk’ in their navel instead of trying to search it elsewhere) (Mundak-Upanishad, 2/2/9).

- (4) निष्कलं निष्क्रियं शान्तं निरवद्यं निरञ्जनम् । अमृतस्य परं सेतुं दग्धेन्धनमिवानलम् ॥
(श्वेताश्वतर उपनिषद् ६/१९)

niṣkalam niṣkriyaṃ shāntaṃ niravadyaṃ nirañjanam / amṛtasya paraṃ sētuṃ
dagdhēndhanamivānalam (Śvētāśvatar Upaniṣad, 6/19)

जो अवयव रहित, कला रहित निष्क्रिय है, शान्त, निर्दोष और निर्लेप है, जो अमृत का सर्वोत्तम स्रोत है और जिसका ईंधन जल चुका है— वह (ब्रह्म) उस धूमादि शून्य अग्नि के समान दीप्तिमान है। (श्वेताश्वतर उपनिषद् ६/१९)

That which is without any attributes/characteristics/qualities, that which does nothing, is inert, is calm/peaceful/tranquil, is faultless/taintless, is without any attachments/infatuations, is the best source of Amrit (elixir of eternal life) and is like the fire which glows without leaving behind any dark, black soot—that is Brahm (Shwetashwatar Upanishad, 6/19).

- (5) ब्रह्मैवेदममृतं पुरस्ताद् ब्रह्म पश्चाद् ब्रह्म दक्षिणतश्चोत्तरेण ।
अधश्चोर्ध्वं च प्रसृतं ब्रह्मैवेदं विश्वमिदं वरिष्ठम् ॥ (मुण्डकोपनिषद् २/२/११)

brahmaivēdamamṛtaṃ purastād brahma paścād brahma dakṣiṇataścōttarēṇa /
adhaścōrdhvaṃ ca prasṛtaṃ brahmaivēdaṃ viśvamidam variṣṭham // (Muṇḍkak
Upaniṣad, 2/2/11)

अमृतस्वरूप, मृत्युरहित, विकाररहित, दुःखदीनता रहित, नित्य सत्य परमानन्दघन ब्रह्म ही इस विश्व के रूप में लीला करता हुआ हमारे सामने, पीछे, दहिने, बांये, ऊपर एवं नीचे सर्वत्र प्रसारित (स्थापित) हो रहा है। ब्रह्म ही इस विश्व का यथार्थ स्वरूप है। ब्रह्म ही सर्वश्रेष्ठ वरण करने का पात्र है (यानि कि जीवन का उच्चतम आराध्य करने का लक्ष्य है)। समस्त विश्व में ब्रह्मस्वरूप की साक्षात् उपलब्धि करने से ही मानव जीवन परम कल्याण में प्रतिष्ठित होता है। (मुण्डकोपनिषद् २/२/११)

Brahm—which is Amrit (elixir of eternal life) personified i.e. is without death, faults and sorrows, is eternal and an embodiment of supreme bliss— manifests itself in the form of the cosmos/universe unfolding itself in the front, behind, to the right, to the left, above and below us. Brahm is the truthful and real essence of this vast, myriad cosmos/universe— both animate as well as inanimate.

[To wit: All this is Brahm. He is an embodiment of Amrit (the elixir of eternal life). Brahma is in the front, behind, to the left and to the right, at the top and the bottom as well.]

Brahm is the only entity worth reverence, worth adoring, admiring, honouring, praising, yearning for and an acceptable goal/aim of life. The creature gets immense bliss and supreme sense of fulfillment when it realises that the whole cosmos is nothing else but Brahm (or a manifestation, extended form of Brahm) (Mundakopanishad, 2/2/11).

(6) भोक्ता भोग्यं प्रेरितारं च मत्वा सर्वं प्रोक्तं त्रिविधं ब्रह्ममेतत् ॥ (श्वेताश्वतर उपनिषद् १/१२)

bhōktā bhōgyaṃ preritāraṃ ca matvā sarvaṃ prōktaṃ trividhaṃ brahmamētat // (Śvētāśvatar Upaniṣad, 1/12)

भोग्य जगत्, भोक्ताजीव और प्रेरण करने वाला परमात्मा परमब्रह्म—ये तीन बिभाव ब्रह्म के ही हैं। (श्वेताश्वतर उपनिषद् १/१२)

The enjoyer (the creature), the one that is enjoyed (the objects of the world), and the one that inspires (the Atma/soul)—these three forms are the extension of that same Brahm who is supreme (Shwetashwatar Upanishad, 1/12).

(7) यतो वा इमानि भूतानि जायन्ते । येन जातानि जीवन्ति । यत्प्रयन्त्यभिसंविशन्ति ।
तद्विजिज्ञासस्व । तद्ब्रह्मेति । (तैत्तिरिय उपनिषद् ३/१/१)

yatō vā emāni bhūtāni jāyantē / yēna jātāni jīvanti /
yatprayantyaabhisamviśanti / tadvijijñāsasva / tadbrahmēti / (Taittiriya Upaniṣad, 3/1/1)

सृष्टि, स्थित, पलय और मोक्ष जिससे होते हैं वह ब्रह्म है। जगत् के साथ देहधारी जीव का भी विचार इसमें ग्राह्य होता है। जगत् ब्रह्म में लीन होकर पुनः प्रकट होता रहता है और जीवों का भी यही हाल है। मुक्त जीव पूर्ण रूप से ब्रह्म में सदा के लिए लीन हो जाते हैं। (तैत्तिरिय उपनिषद् ३/१/१)

That which is the cause of birth of all the creatures, that which sustains all the creation, that which causes annihilation, that which causes liberation and deliverance— is called Brahm. All the creatures of the world are understood to be his extended form, the whole world dissolves in him and evolves from him—he is called Brahm (Taittiriya Upanishad, 3/1/1).

(8) भीषास्माद्वातः पवते । भीषोदेति सूर्यः । भीषास्मादग्निश्चेन्द्रश्च । मृत्युर्धावति पञ्चम इति ।
(तैत्तिरिय उपनिषद् २/८/१)

bhīṣāsmādvātaḥ pavatē / bhīṣōdēti sūryaḥ / bhīṣāsmādgñiścēndraśca / mṛturdhāvati pañcam iti // (Taittiriya Upaniṣad, 2/8/1)

उस ब्रह्म के भय से वायु चलता है। उसी के भय से सूर्य उदय होता है। उसी के भय से अग्नि, इन्द्र और पाँचवा मृत्यु दौड़ता है। यानि की ब्रह्म ही समस्त विश्व एवं सृष्टि का शासन करने वाला है। (तैत्तिरिय उपनिषद् २/८/१)

The wind blows out of its (Brahm's) fear. The sun rises due to its fear. It is out of its fear that the fire, Indra and the fifth one, the death, runs. In short, Brahm is the supreme ruler (Lord) of the whole creation or world (Taittiriya Upanishad, 2/8/1).

(9) तस्माद्वा एतस्मादात्मन आकाशः संभूतः । आकाशाद्वायुः । वायोरग्निः । अग्नेरापः । अद्भ्यः पृथिवी । पृथिव्या औषधयः । औषधीभ्योऽन्नम् । अन्नात्पुरुषः । स वा एष पुरुषोऽन्नरसमयः । तस्येदमेव शिरः । अयं दक्षिणः पक्षः । अयमुत्तरः पक्षः । अयमात्मा । इदं पुच्छं प्रतिष्ठा । (तैत्तिरिय उपनिषद् २/१/१)

tasmādvā etasmādātmana ākāśaḥ sambhūtaḥ / ākāśādvāyuh / vāyōragniḥ / agnērāpaḥ / adhyah prthivī / prthivyā auśadhayaḥ / auśadhībhyō'nnam / annātpuruṣaḥ / sa vā eṣa puruṣō'nnarasamayaḥ / tasyēdamēva śiraḥ / ayam dakṣiṇaḥ pakṣaḥ / ayamuttaraḥ pakṣaḥ / ayamātmā / idaṁ pucchaṁ pratiṣṭhā // (Taittiriya Upaniṣad, 2/1/1)

ब्रह्म से आकाश, आकाश से वायु, वायु से अग्नि, अग्नि से जल, जल से पृथ्वी, पृथ्वी से वनस्पति (औषधियाँ) और अन्न, अन्न से पुरुष सब एक के बाद एक क्रम से निकले और सृष्टि हुई। सृष्टि होने के साथ ही ब्रह्म भी सृष्ट पदार्थों में प्रवृष्ट हो गया। अन्त में ब्रह्म से पैदा हुई सृष्टि ब्रह्म में ही पहुँच गयी। अर्थात् चक्रवात, व्यापार शुरू हुआ और जैसे चक्रका अन्त नहीं होता वैसे ही ब्रह्म का अन्त नहीं होता। वह आगे, पीछे, ऊपर, नीचे सब जगह है। अतः वह अन्तर्हित या अनन्त है। यह आत्मा ही ब्रह्म है। सृष्टि के अंग प्रत्यंग में ब्रह्म समाया हुआ है, सर्वत्र समान रूप में। वही ब्रह्म आत्मा भी है। भ्रगुवल्ली की शिक्षा दो सूत्रों में आ गयी। (तैत्तिरिय उपनिषद् २/१/१)

Out of the Brahm emerged the sky, the wind, the fire, the water, the earth, the herbs, food and the creatures (that survive on these elements). Brahm in the form of the 5 elements as well as the food is present in and above the head, to the north and the south, everywhere. With the creation of the cosmos consisting of these elements, Brahm entered it through these basic elements. At the end, Brahm merged with or coalesced with itself once again. That is, it is like an endless cycle of creation and annihilation. Hence, Brahm is without an end, eternal, infinite and without any distinction between the beginning and an end. This Atma/soul of the creature is that Brahm. It is established there and vice-versa. The teachings of Bhrgu Valli are incorporated in these verses (Taittiriya Upanishad, 2/1/1).

(10) सर्वेन्द्रियगुणाभासं सर्वेन्द्रियविवर्जितम् । सर्वस्य प्रभुमीशानं सर्वस्य शरणं बृहत् ॥
(श्वेताश्वतर उपनिषद् ३/१७)

sarvēndriyaguṇābhāsaṃ sarvēndriyavivarjitam / sarvasya prabhumīśānaṃ sarvasya śaraṇaṃ br̥hat // (Śvētāśvatar Upaniṣad, 3/17)

जो सब इन्द्रियों से रहित होने पर भी समस्त इन्द्रियों के विषयों को जानने वाला है, जो सबका स्वामी, सबका शासक और सबसे बड़ा आश्चर्य है— उस परमेश्वर परमपुरुष की शरण जाना चाहिए। (श्वेताश्वतर उपनिषद् ३/१७)

Though without any sensory organs as such (i.e. without any physical body having the five organs of perception—skin-touch, tongue-taste, eyes-sight, ears-hearing and nose-smell, and five organs of action—hands, legs, genitals, excretory organs and mouth), the Supreme Being is well versed (expert) in the knowledge of the objects (of the world) which are the subject matter of such organs. He is their supreme Master and Lord; he is their Ruler and King; he is their ultimate point of shelter and refuge; he is the greatest of mysteries. One should take His shelter himself (Shwetashwatar Upanishad, 3/17).

(11) ॐ पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥
(बृहदारण्यक ५/१/१)

om pūrṇamadaḥ pūrṇamidaṃ pūrṇātpūrṇamudacyatē /
pūrṇasya pūrṇamādāya pūrṇamēvāśiṣyatē // (Bṛhadāraṇyak Upaniṣad, 5/1/1)

वह सच्चिदानन्द घन परमात्मा जो ॐ के नाम से जाना जाता है अपने आप से परिपूर्ण है, यह जगत भी उस परमात्मा से परिपूर्ण है क्योंकि उस पूर्ण ब्रह्म से ही यह पूरा विश्व प्रकट हुआ है। पूर्ण संसार के पूरक परमात्मा को स्वीकार करके उसमें स्थित होने से उस साधक के लिए सिर्फ एक पूर्ण ब्रह्म परमात्मा ही अवशेष रह जाता है (और कुछ नहीं)। (बृहदारण्यक ५/१/१)

Om salutations! That treasury of supreme bliss and happiness is called Om. He is all-complete (i.e. without any shortage of anything). This world is also fully pervaded—inside and outside—by him because this whole cosmos is created as an extension, a manifestation or as an image of that supreme Brahm who is full and complete in himself in all respects. By accepting and becoming firmly established in the truth/axiom/maxim that this whole world is composed of Brahm who is himself whole (i.e. unfractioned, unpartitioned, complete entity), the seeker has nothing left to seek any further (Brihad-Araṇyaka Upanishad, 5/1/1).

(12) अशब्दमस्पर्शमिरूपमव्ययं तथारसं नित्यमगन्धवच्च यत् ।
अनाद्यनन्तं महतः परं ध्रुवं निचाय्य तन्मृत्युमुखात्प्रमुच्यते ॥ (कठोपनिषद् १/३/१५)

aśabdamasparśamarūpamavyayam tathārasam nityamagandhavacca yat /
anādyanantaṁ mahataḥ paraṁ dhruvaṁ nicāyā tanmṛtumukhātpramucyātē // (Kāṭha
Upaniṣad, 1/3/15)

जो शब्द रहित, स्पर्श रहित, गन्ध रहित है; जो अविनाशी, नित्य, अनादि, अनन्त महत्त्व से परे एवं सर्वथा सत्य तत्व है— उस परम ब्रह्म को जानकर मनुष्य मृत्यु के मुख से सदा के लिए छूट जाता है। (कठोपनिषद् १/३/१५)

That supreme Truth and absolute Reality is without a word (i.e. speech; that is, it is indescribable), is without touch (i.e. it cannot be felt), is without a form (i.e. is invisible, is attributeless), is without a taste (i.e. is bland; is neither good nor bad), is without a smell (i.e. neither pleasant nor unpleasant), is imperishable, eternal, infinite, measureless, is beyond comprehension and honour, and is truly, absolutely and irrefutably the Truth. When a person realises that Brahm, he is permanently freed/liberated from the jaws (fears) of death (Kathopanishad, 1/3/15).

(13) मनसैवेदमाप्तव्यं नेह नानास्ति किञ्चन । मृत्योः स मृत्युं गच्छति य इह नानेव पश्यति ॥
(कठोपनिषद् २/१/११)

manasaivēdamāptavyaṁ nēha nānāsti kiṁcana / mṛtyōḥ sa mṛtyuṁ gacchati ya eha
nānēva paśyati // (Kāṭha Upaniṣad, 2/1/11)

यह परमात्मा (ब्रह्म) तत्व शुद्ध मन से ही प्राप्त किये जाने योग्य है। इस जगत में परमब्रह्म के अतिरिक्त नाना प्रकार के भिन्न—भिन्न भाव कुछ भी नहीं है। जो इस जगत में नाना भाँति स्वरूप को देखता है वह मनुष्य मृत्यु के भय को प्राप्त होता है और बार—बार जन्मता और मरता रहता है। (कठोपनिषद् २/१/११)

That essential and absolute Truth (Brahm) is worthy of being received (or understood, accepted, comprehended, experienced, realised) only by an uncorrupt, pure and clean mind-intellect apparatus. There is nothing other than that absolute Truth in this world. Hence, those who find duality in this world become afraid of death and consequentially take birth and have death repeatedly (Kathopanishad, 2/1/11).

(14) न चक्षुषा गृह्यते नापि वाचा नान्यैर्देवैस्तपसा कर्मणा वा ।
ज्ञानप्रसादेन विशुद्धसत्त्वस्ततस्तु तं पश्यते निष्कलं ध्यायमानः ॥ (मुण्डकोपनिषद् ३/१/८)

na cakṣuṣā gr̥hyatē nāpi vācā nānyairdēvaistapasā karmaṇā vā /
jñānaprasādēna viśuddhasattvastatastu taṁ paśyatē niṣkalaṁ dhyāyamānaḥ //
(Muṇḍak Upaniṣad, 3/1/8)

वह निर्गुण, निराकार परमब्रह्म न तो नेत्रों से, न वाणी से न किसी दूसरी इन्द्रियों से ही ग्रहण (समझ) में आता है। तप से अथवा कर्मों से भी वह ग्रहण नहीं किया जा सकता है। उस अवयव रहित परम ब्रह्म को विशुद्ध अन्तःकरण वाला साधक निरन्तर ध्यान करते हुए ज्ञान की निर्मलता से ही देख पाता है। (मुण्डकोपनिषद् ३/१/८)

Neither by the eyes nor by the speech or any other sense organs can that attributeless, shapeless, formless Supreme Being (Brahm) be ever understood, perceived or received. He is also not reachable/accessible by doing Tapa (severe austerities and penances) or any other diligent efforts (i.e. actions and deeds). A sincere seeker/aspirant with an uncorrupted, pure and healthy mind can see (realise, experience, perceive) that supreme entity by merely mediating dedicatedly upon (i.e. concentrating, focusing his attention on) him. And the medium of doing this (or achieving this) is the purity of Gyan which is, inter alia, truthful knowledge, enlightenment, uncorrupt wisdom and light which is synonymous with the supreme Brahm (Mundakopanishad, 3/1/8).

(15) सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम् । (छान्दोग्य उपनिषद् ६/२/१)

sadēva sōmyēdamagra āsīdēkamēvādvitīyam / (Chāndōgya Upaniṣad, 6/2/1)

हे सौम्य! आरम्भ में यह एक मात्र अद्वितीय सत् (ब्रह्म) ही था। (छान्दोग्य उपनिषद् ६/२/१) श्वेतकेतु अरुण का पोता तथा उदालक का पुत्र था।

Oh gentle one (Shwet Ketu)! In the beginning was the absolute, unparalleled and one supreme Truth (Brahm) (Chandogya Upanishad 6/2/1). [Shwetketu was the grand son of Arun and the son of Uddalak.]

(16) ब्रह्मविदाप्नोति परम् । तदेषाभ्युक्ता । सत्यं ज्ञानमनन्तं ब्रह्म । (तैत्तिरिय उपनिषद् २/१/१)

brahmaidāpnōti param / tadēṣābhuktā / satyaṁ jñānamanantaṁ brahma // (Taittiriya Upaniṣad, 2/1/1)

ब्रह्म ज्ञानी परम ब्रह्म को प्राप्त कर लेता है। उसी भाव को व्यक्त करने वाली यह श्रुति है— ब्रह्म सत्य, ज्ञान स्वरूप और अनन्त है। (तैत्तिरिय उपनिषद् २/१/१)

Those who are well steeped in the truthful knowledge acquired by dedicated and uncorrupt wisdom are able to realise Brahm. Brahm is the supreme, absolute and the ultimate Truth; he is an embodiment of Gyan, is eternal and infinite (Taittiriya Upanishad, 2/1/1).

(17) यत्तदद्रेश्यमग्राह्यमगोत्रमवर्णमचक्षुःश्रोत्रं तदपाणिपादम् ।

नित्यं विभुं सर्वगतं सुसूक्ष्मं तदव्ययं यद्भूतयोनिं...परिपश्यन्ति धीराः ॥ (मुण्डकोपनिषद् १/१/६)

yattadadrēśyamagrāhyamagōtramavarṇamacakṣuḥ śrōtram tadapāṇipādam /
nityam vibhum sarvagatam susūkṣmam tadavyayam yadbhūtayōniṁ ---paripaśyanti
dhīrāḥ // (Muṇḍak Upaniṣad, 1/1/6)

जिसका नेत्रों द्वारा दर्शन तथा हाथों द्वारा ग्रहण नहीं हो सकता, जिसका कोई रूप—रंग नहीं है, जो आंख, कान, हाथ—पैर आदि से रहित है—वह जो नित्य, सर्वत्र व्यापक, सबमे फैला हुआ (सर्वगत), विभु, अत्यन्त सूक्ष्म एवं अविनाशी ब्रह्म तत्व को, जो समस्त प्राणियों का परम कारण है, धीर और विद्वान् पुरुष सब तरफ देखते हैं। (मुण्डकोपनिषद् १/१/६)

That which cannot be seen by the eyes and cannot be touched/felt by the hands, that which has no apparent or vivid shape, form or colour as well as eyes, ears, hands and legs—patient, serious erudite, wise and intelligent persons see that entity (Brahm) everywhere.

It is eternal/infinite, majestic/almighty/powerful, faultless/taintless/blemishless, all pervading/all encompassing as well as is pervaded/encompassed by all, is most miniscule/microscopic, and is the imperishable, eternal and absolute Truth which is the essence of all that exists (i.e. all the animate as well as of the inanimate world) (Mundakopanishad, 1/1/6).

(18) यन्मनसा न मनुते येनाहुर्मनो मतम् । तदेव ब्रह्म त्वं विद्धि ॥ (केनोपनिषद् १/५)

yanmanasā na manutē yēnāhurmanō matam / tadēva brahma tvam viddhi // (Kēna Upaniṣad, 1/5)

जिसका मन के द्वारा मनन नहीं हो सकता, जिसकी शक्ति ही मन को मनन करने का सामर्थ्य प्रदान करती है, उसी— को तुम ब्रह्म जानो। (केनोपनिषद् १/५)

That which cannot be understood (or learnt), contemplated upon and thought of by the mind-intellect apparatus (i.e. is beyond comprehension and beyond their reach), that which empowers the mind-intellect apparatus to get initiated and involved in doing contemplation and thinking— regard ‘that’ as the ultimate essence, and it is called Brahm (Kenopanishad, 1/5).

(19) नाविरतो दुश्चरिताब्राशान्तो नासमाहितः । नाशान्तमानसो वापि प्रज्ञानेनैनाप्नुयात् ॥
(कठोपनिषद् १/२/२४)

nāviratō duṣcaritāvrāsāntō nāsamāhitaḥ / nāsāntamānasō vāpi prajñānēnainamāpnuyāt
// (Kāṭha Upaniṣad, 1/2/24)

‘जो दुश्चरित्र से विरत नहीं हुआ, जिसकी इन्द्रियाँ वश में नहीं हैं, जिसका चित्त समाधि में स्थिर नहीं हुआ— उसका इस सत् पदार्थ का ज्ञान नहीं हो सकता।’ (कठोपनिषद् १/२/२४)

‘He who has not renounced evil ways, misdemeanours and vices, he who has no control (self-restraint) over his sense organs, he whose mind and intellect are not focused in meditation and involved in concentration on the pure-self— such a person cannot have knowledge of the truthful product’ (Kathopanishad, 1/2/24).

The above verse clearly lays down the condition for preparing oneself to become eligible to accept the knowledge propounded by the Upanishads. There is stress on (i) righteousness in thought and behaviour, (ii) self-restraint and (iii) concentration and meditation. These are the prerequisites for becoming eligible to learn the truth about Brahm and Atma, to be able to qualify as a serious student of Gyan.

(20) एतद्ध्येवाक्षरं ब्रह्म एतद्ध्येवाक्षरं परम् । एतद्ध्येवाक्षरं ज्ञात्वा यो यदिच्छति तस्य तत् ।
एतदालम्बनं श्रेष्ठमेतदालम्बनं परम् । एतदालम्बनं ज्ञात्वा ब्रह्मलोके महीयते ॥

(कठोपनिषद् १/२/१६-१७)

etadhyēvākṣharam braham etadhyēvākṣharam param / etadhyēvākṣharam jñātvā yō
yadicchati tasya tat / etadālambanam śrēṣṭhamētaḍālambanam param / etadālambanam
jñātvā brahmalōkē mahīyatē (Kāṭha Upaniṣad, 1/2/16-17)

यह अक्षर ही तो ब्रह्म है और वही परम ब्रह्म भी है। इसी अक्षर को जानकर जो जिसको चाहता है उसको वही मिल जाता है। यही उत्तम आलम्बन है। यही सबका अन्तिम आश्रय है। इस आलम्बन को भलीभाँति जानकर साधक ब्रह्म लोक में महिमान्वित होता है। (कठोपनिषद् १/२/१६-१७)

The entity that is imperishable is indeed Brahm, and it is the supreme entity, the supreme divinity. The one who realises the importance and meaning of this imperishable entity gets whatever he desires. It is the best recourse, succour and solace for all. It is the best refuge/shelter for all. By fully understanding the import and significance of this entity, as well as realizing the stupendity of its powers, the seeker gets honour in the Lord’s world (Kathopanishad, 1/2/16-17).

(21) सर्वे वेदा यत्पदमामनन्ति तपाँ सि सर्वाणि च यद् वदन्ति ।

यदिच्छन्तो ब्रह्मचर्यं चरन्ति तत्ते पदं संग्रहेण ब्रवीम्यमित्येतत् । (कठोपनिषद् १/२/१५)

sarvē vēdā yatpadamāmananti tapāmsi sarvāṇi ca yad vadanti / yadicchantō brahmacaryaṃ caranti tattē padaṃ saṃgrahēṇa bravīmyomītyētat // (Kaṭha Upaniṣad, 1/2/15)

जिस पद का प्रतीपादन सारे वेद करते हैं। जिस पद प्राप्ति का साधन सारी तपस्यायें हैं और जिस स्थान की प्राप्ति के लिए ब्रह्मचर्य का पालन किया जाता है—वह पद (सारांश में) ॐकार है। (कठोपनिषद् १/२/१५)

That state (or dignified stature) which is endorsed and propounded by all the Vedas, that state for which all Tapas (austerities/penances) are done, and that state for which self-restraint (e.g., celibacy) is practiced— that is, in short, the supreme state called ‘Omkar’ (Kathopanishad, 1/2/15).

(22) यथा सुदीप्तात् पावकाद् विस्फलिङ्गाः सहस्रशः प्रभवन्ते सरूपाः ।
तथाक्षराद् विविधाः सोम्य भावाः प्रजायन्ते तत्र चैवापि यन्ति ॥ (मुण्डकोपनिषद् २/१/१)

yathā sudīptāt pāvakād visphaliṅgāḥ sahastraśaḥ prabhavantē sarūpāḥ /
tathākṣharād vividhāḥ sōmya bhāvāḥ prajāyantē tatra caivāpi yanti // (Muṇḍak Upaniṣad, 2/1/1)

जैसे जलती हुई आग से उसी के समान सहस्र रूप वाली चिन्नारियाँ निकलती रहती हैं उसी प्रकार हे सौम्य, अविनाशी ब्रह्म से नाना प्रकार के जीवन उत्पन्न और उनमें लीन होते रहते हैं। (मुण्डकोपनिषद् २/१/१)

Even as thousands of sparks originate and fly-off from a burning fire, in the same manner myriad variations of creatures with different behavioral patterns having different and infinite permutations and combinations of temperaments, outlooks, attitudes, norms, ethos etc. are created from the imperishable Brahm, and they, in the final analysis, collapse into/coalesce with the latter (Mundakopanishad, 2/1/1).

(23) एष हि द्रष्टा स्प्रष्टा श्रोता घ्राता रसयिता मन्ता बोद्धा कर्ता विज्ञानात्मा पुरुषः स परे अक्षरे आत्मनि संप्रतिष्ठते । (प्रश्नोपनिषद् ४/९)

eṣa hi draṣṭā spraṣṭā śrōtā ghrātā rasayitā mantā bōddhā kartā vijñānātmā puruṣaḥ sa parē akṣharē ātmani saṃpratiṣṭatē // (Praśna Upaniṣad, 4/9)

यह देखने वाला, स्पर्श करने वाला, सुनने वाला, सूघने वाला, स्वाद चखने वाला, मनन करने वाला, जानने वाला, कर्म करने वाला, विज्ञानरूपि आत्मा परमपुरुष है। यह अविनाशी परमब्रह्म में प्रतिष्ठित है। (प्रश्नोपनिषद् ४/९)

He who sees/observes/perceives, touches/feels, hears, smells, tastes, thinks/contemplates/reflects, learns/realises, does various deeds and takes actions—verily, ‘he’ is the one who is the enlightened entity called the supreme Atma (or the Supreme Purush; for this Supreme Purush is the cosmic form of Brahm, the Supreme Being and the male aspect of Nature). He is synonymous with and established in Brahm, the imperishable, the eternal, the absolute and the infinite Being. [That is, Brahm is the supreme Soul of the supreme Purush. It is to be noted here that the word ‘Soul’ refers to the ‘pure Consciousness’, known by another name ‘the Atma’ also, both at the macrocosmic level of creation when it is called Brahm or Purush, and the microcosmic level where it is called the individual Jiva, the living being, the creature of this world.] (Prashna Upanishad 4/9).

(24) अणोरणीयान्महतो महीयानात्मा गुहायां निहितोऽस्य जन्तोः ।

तमक्रतुं पश्यति वीतशोको धातुः प्रसादान्महिमानमीशम् ॥ (श्वेताश्वतर उपनिषद् ३/२०)

anōraṇīyānmahatō mahīyānātmā guhāyāṃ nihitō’sya jantōḥ /

tamakratuṃ paśyati vītaśhōkō dhātuḥ prsādānmahimānamīśam // (Śvētāśvatar Upaniṣad, 3/20)

वह सूक्ष्म से भी अति सूक्ष्म तथा बड़े से भी अति बड़ा परमब्रह्म इस जीव की हृदयरूपी गुफा में छिपा हुआ है। सबकी रचना करने वाले उस परमब्रह्म की कृपा से जो मनुष्य उस संकल्प रहित की महिमा को देख लेता है वह सब प्रकार के दुःखों से रहित होकर आनन्द स्वरूप परमब्रह्म को प्राप्त कर लेता है। (श्वेताश्वतर उपनिषद् ३/२०)

That Supreme Being (Brahm), which is smaller than the minutest and bigger than the largest, is concealed in the cave-like heart of the creature. Out of the grace of that Supreme Being, when a creature sees (observes, witnesses, experiences and realises) that entity and its stupendous glories, majesty and prowess, it (the creature) becomes freed of all sorrows and tribulations, and consequentially, attains that Supreme Being who is an embodiment of absolute, infinite and truthful bliss and happiness (Shwetashwatar Upanishad, 3/20).

(25) रसो वै सः । रसं ह्येवायं लब्ध्वाऽऽनन्दी भवति । (तैत्तिरिय उपनिषद् २/७)

rasō vai saḥ / rasaṃ hyēvāyaṃ labdhvā’ānandī bhavati // (Taittiriya Upaniṣad, 2/7)

परमब्रह्म ही रसब्रह्म है। रसब्रह्म ही रूपब्रह्म है। जिस ब्रह्म में रूप—रस हैं वह अनन्तकाल तक आनन्द प्रेममय जीवन यापन करता है। उसका बिना सीमा का धाम है एवं चिदानन्दमय सुख और दुःख स्वरूप है। यह इनकी लीला है। वह इसीलिए लीला पुरुषोत्तम कहलाता है। (तैत्तिरिय उपनिषद् २/७)

The supreme Brahm is 'Ras-Brahm'. The Ras-Brahm has a form and shape, hence is called 'Roop-Brahm'. That Brahm which has the attributes of 'Ras-Roop' in him spends his eternal life in bliss, love and happiness. His abode has no limits. He is an image of happiness as well as sorrows which are together called his 'Leela'. Such a Brahm (who has these attributes— Ras-Roop, happiness and sorrows, Leela) is called the 'Maveric Lord'. (Taiteriyā Upanishad, 2/7).

[Note :- (i) Rasa—juice, interest, enjoyment, taste, flavour, essence, pith, substance, sap. Here the word means Brahm which has an enchanting, tasteful and palpable existence. It also means a Brahm that enjoys playing maveric tricks in the world, or enjoys creating and annihilating the world as a past-time. (ii) Roop—form, shape, a body having contours. Here the word means the gross body or manifestation of Brahm which is, in other words, both the macrocosmic, vast Nature as well as the microcosmic counterpart of it which is the individual creature. This form of the Brahm is multifaceted, charming, enthralling and captivating in as much as much as it is beautiful and attractive, most stupendous and majestic. It leaves the beholder spell-bound by its limitless charm and myriad forms. (iii) Leela—magical tricks, deeds; mysteries; strange and unpredictable actions. Here the word means the sportily, playful activities that is observed in this world around us which are actually the strange and myriad activities of the supreme Brahm.]

(26) सर्वं खल्विदं ब्रह्म तज्जलानिति शान्त उपासीत । अथ खलु क्रतुमयः पुरुषो

यथाक्रतुरस्मिँल्लोके पुरुषो भवति तथेतः प्रेत्य भवति स क्रतुं कुर्वीत (छान्दोग्य उपनिषद् ३/१४/१)

sarvaṃ khalvidaṃ brahma tajjalāniti śānta upāsita / atha khalu kratumayaḥ puruṣō yathākraturasmimlōkē puruṣō bhavati tathētaḥ prētya bhavati sa kratuṃ kurvīta // (Chāndōgya Upaniṣad, 3/14/1)

यह समस्त विश्व निश्चय ही ब्रह्म है। इसकी उत्पत्ति, स्थिति और लय उसी ब्रह्म से हुए हैं। इस प्रकार समझकर शान्तचित्त हो उपासना करे क्योंकि पुरुष निश्चयमय है। इस लोक में पुरुष जैसे निश्चय वाला होता है वैसे ही मरकर भी होता है। इसलिए वह पक्का निश्चय करे। (छान्दोग्य उपनिषद् ३/१४/१)

This whole world is certainly Brahm. Its origin/creation, sustenance and end/annihilation are, verily, from, and in, that Brahm. Realising thus, one should become placid and tranquil (by temperament) and worship such a Supreme Being (Brahm). A man is able to (i.e. empowered to) make a firm determination/resolve—whatever he resolves/determines while alive, verily he does become the same upon death. Therefore, make this a certainty (i.e. treat the above fact as an ultimate truth and don't fritter away your precious time and life in doubting and pursuing futility) (Chandogya Upanishad 3/14/1).

(27) ईशा वास्यामिदँ सर्वं यत्किञ्च जगत्यां जगत् ।

तेन त्यक्तेन भुञ्जीथा मा गृधः कस्य स्विद् धनम् ॥ (ईशावास्य उपनिषद् १)

īśā vāsyāmidamśarvaṃ yatkiñca jagatyāṃ jagat / tēna tyaktēna bhuñjithā mā gṛdhaḥ
kasya svid dhanam // (Īśāvāsyā Upaniṣad, 1)

अखिल ब्रह्माण्ड में जो कुछ भी जड़—चेतन रूप जगत है वह सब ईश्वर (ब्रह्म) से व्याप्त है। इसलिए हे शिष्य, तुम त्यागपूर्वक इसका (संसार) उपभोग करो, किसी के भी धन को लेने की इच्छा न करो। (ईशावास्य उपनिषद् १)

In the entire world, whatever animate and/or inanimate that exists, are all pervaded by the Lord (Brahm). Therefore, oh disciple (seeker/aspirant), you should utilise/avail of/employ/enjoy this world and its objects with a sense of detachment and renunciation. Do not desire to acquire (covet) the wealth of others (Ishavashya Upanishad 1).

(C) Atma (the spirit or soul of the creature) :-

‘God is a Spirit, and they that worship him must worship him in spirit and in truth’ (Gospel of St. John, 4/24). This quotation from the holy Bible firmly establishes the relationship between Brahm (God) and the Atma (spirit, soul) of the creature. Swami Vivekanand has said—‘Man stands on the glory of his own soul, the infinite, the eternal, the deathless. That soul which no instruments can pierce, which no air can dry, nor fire burn, no water can dissolve. The soul that is the infinite, the birthless, the deathless, the one without beginning and without end, the one before whose magnitude even the Sun, the Moon along with all their systems appear like humble drops in the vast ocean.’

Now, let us have a quick look at the following randomly selected quotations from the various important Upanishads to see the characteristic features of Atma/soul (and its relationship with the Brahm):-

(28) यस्मिन् पञ्च पञ्चजना आकाशश्च प्रतिष्ठितः ।

तमेव मन्य आत्मानं विद्वानं ब्रह्मामृतोऽमृतम् ॥ (बृहदारण्यक ४/४/१७)

yasmin pañca pañcajanā ākāśaśca pratiṣṭhitah / tamēva manya ātmānaṃ vidvānaṃ
brahmāmṛtō’mṛtam // (Bṛhadāraṇyak Upaniṣad, 4/4/17)

जिसमें पाँच पंच जन हो (गन्धर्व, पितर, देवता, असुर तथा ब्राह्मण आदि वर्ण) तथा जिसमें अव्याकृत प्रकाश प्रतिष्ठित हो—उस आत्मा को ही मैं अमृत ब्रह्म मानता हूँ। (बृहदारण्यक ४/४/१७)

In whom the five classes of beings (such as the Gandharvas, the Ancestors, the Gods, the non-Gods, the Brahmins etc.) or the five basic elements (such as earth, water, fire, space, sky) as well as the indescribable light (signifying knowledge, enlightenment, wisdom, erudition) are firmly established—he is the entity whom I recognise as the Atma (which is the pure self or supreme the supreme Spirit) and it is synonymous with the Amrit-like Brahm. (Brihad-Aranyaka Upanishad, 4/4/17).

(29) यत्परं ब्रह्म सर्वात्मा विश्वस्यायतनं महत् ।

सूक्ष्मात्सूक्ष्मतरं नित्यं स त्वमेव त्वमेव तत् ॥ (कैवल्य उपनिषद् १/१६)

yatparam brahma sarvātmā viśvasyāyatanam mahat / sūkṣmātsūkṣmataram nityam sa tvamēva tvamēva tat // (Kaivalya Upaniṣad, 1/16)

जो परमब्रह्म सबकी आत्मा है, विश्व का महान् आयतन है, सूक्ष्म से भी सूक्ष्मतर और नित्य है— वही तुम हो, तुम्ही वह हो। (कैवल्य उपनिषद् १/१६)

The supreme Brahm, who is the Atma/soul/spirit of all the creatures, who is the resting place or abode of the cosmos (i.e. is the one inside whom everything exists; who encompasses everything that exists within himself), who is smaller than the minutest, and who is eternal, truthful, absolute and infinite—He is you; He is you indeed; you are Him (Kaivalya Upanishad 1/16).

(30) ऐतदात्म्यमिदं सर्वं तत्सत्यं स आत्मा तत्त्वमसि श्वेतकेतो । (छान्दोग्य उपनिषद् ६/८/७)

aitadātmamyamidam sarvam tatsyatyam sa ātmā tatvamasi śvētakētō (Chāndōgya Upaniṣad, 6/8/7)

हे श्वेतकेतु! ऐतद्रूप ही यह सब कुछ है; यह सत्य है; यह आत्मा है, और वह तुम हो। (छान्दोग्य उपनिषद् ६/८/७)

Oh Shwetketu! Verily, all that is this; this is the truth; this is the Atma and it is you (Chandogya Upanishad 6/2/1).

(31) यस्तु सर्वाणि भूतान्यात्मन्येवानुपश्यति । सर्वभूतेषु चात्मानं ततो न विजुगुप्सते ॥

(ईशावास्य उपनिषद् ६)

yastu sarvāṇi bhūtānyātmanyēvānupaśyati / sarvabhūtēṣu cātmānam tatō na vijugupsatē // (Īśāvāsya Upaniṣad, 6)

जो सब भूतों को आत्मा में ही देखता है तथा सब भूतों में आत्मा को देखता है—वह उस ब्रह्म को सबमें व्याप्त जानकर (दर्शनकरके) किसी से भी घृणा नहीं करता। (ईशावास्य उपनिषद् ६)

He—who sees all the five elements (i.e. the earth, fire, water, wind, space known as the Bhuts¹—representing the entire living world, both the animate and the inanimate) in the

Atma (the soul; the spirit), and vice-versa—does not have hatred, malice and ill-will with or against anyone because he sees no distinction between them (because he realises that all individual entities known as the ‘Bhuts’, in their essential form, are the same Consciousness in myriad forms, and they are nothing but a revelation of the same universal Brahm in their individual forms) (Ishavashya Upanishad 6).

[Note—¹The word ‘Bhut’ also means the ‘Jiva’, the living being. The body of the Jiva is made of the five basic elements of creation—viz. earth, fire, water, wind and space. Hence, in its primary form, the word ‘Bhut’ applies to both: the Jiva as well as the five elements. Any entity is a ‘living being’ because, and as long as, it has ‘consciousness’ in it; for otherwise it would be ‘dead’. This unique thing called ‘consciousness’ is a common denominator in all Bhuts. In other words, this ‘consciousness’ is the ‘soul’, or the Atma, of all Bhuts. Further, the individual’s consciousness is but a fraction of the cosmic Consciousness that is known as Brahm. Hence it is obvious that there is no distinction between the individual Atma of the Jiva and the supreme universal Atma which is known as the ‘Paramatma’ or the ‘Supreme Atma’.

Once this realization dawns on the mental horizon of the enlightened being, he would see no difference between any two Jivas or living beings—for the simple reason because he knows that the true identity of any Jiva is his or her Atma which is pure consciousness, and not the gross body of the creature.

A very simple example would clarify this concept. Suppose we have five samples of plain drinking water that is contained in different vessels or containers of different sizes and shapes, and made of different materials, say from silver, copper, bronze, earth and china. Now, will these different vessels or containers in any way make a difference to the main thing of any value which a thirsty man is concerned with, which is ‘water’ in our example? Obviously, the answer is ‘no’; the man is focused on the water and not on the containers. It is the ‘water’ that he seeks, and not the pots which contain it. Likewise, an enlightened person sees the same Atma in all the Bhuts irrespective of the bodies that harbour this Atma. And just like a thirsty man who would enjoy his drink equally from all the pots, a truly enlightened person enjoys the presence of Brahm all around him in the physical world, in all shapes and forms.]

(32) स वा अयमात्मा ब्रह्म विज्ञानमयो मनोमयाः प्राणमयश्चक्षुर्मयः श्रोत्रमयः । (बृहदारण्यक ४/४/५)

sa vā ayamātmā brahma vijñānamayō manōmayāḥ prāṇamayaścakṣurmayāḥ śrōtramayaḥ // (Bṛhadāraṇyaka Upaniṣad, 4/4/5)

यह जो आत्मा है वह ब्रह्म है, विज्ञानमय है, मनोमय है, प्राणमय है, चक्षुर्मय है और श्रोत्रमय है। (बृहदारण्यक ४/४/५)

This Atma (the pure consciousness; the ‘soul’) is that supreme Brahm. It is enlightened, wise and erudite, it is realised by the mind-intellect apparatus; it is life and pure consciousness; it is endowed with a power of vision, hearing etc. (Bṛhad-Araṇyaka Upanishad, 4/4/5)

[Note—Vision and hearing refer not to physical eyes or ears but the power to see, to look clearly, to observe, to witness, to have a penetrating vision so as to be able to look deep beyond what appears apparent on the outside and to be able to see the actual facts rather than superficial appearances. Hearing means to learn, to imbibe knowledge, to be able to separate the grain from the chaff. Hearing aids memory and intellectual discriminatory exercise because it is one of the channels through which information and data from the outside world is caught hold of (or accessed) by the computer of the brain. Hearing is a main data input method or medium for the mind, and this data is collated and edited by the intelligence apparatus of the brain to guide the action of the creature. Further, knowledge transfer is also done through the medium of listening and hearing.]

(33) यः सर्वेषु भूतेषु तिष्ठन् सर्वेभ्यो भूतेभ्योऽन्तरो यं सर्वाणि भूतानि न विदुर्यस्य सर्वाणि भूतानि शरीरं यः सर्वाणि भूतान्यन्तरो यमयत्येष त आत्मान्तर्याम्यमृतः । (बृहदारण्यक ३/७/१५)

yaḥ sarvēṣu bhutēṣu tiṣṭhan sarvēbhyō bhūtēbhyō'ntarō yaṁ sarvāṇi bhūtāni na viduryasya sarvāṇi bhūtāni śarīraṁ yaḥ sarvāṇi bhūtānyantarō yamayatyēṣa ta ātmāntaryāmyamṛtaḥ // (Bṛhadāraṇyak Upaniṣad, 3/7/15)

जो सब भूतों में स्थित होकर सब भूतों के भीतर रहता है, जिसको सर्वभूत भी नहीं जानते, जिसका सम्पूर्ण भूत शरीर है, जो सब भूतों के भीतर रहकर उन्हें नियमित रखता है— वह तेरी आत्मा अन्तर्यामी अमृत है। (बृहदारण्यक ३/७/१५)

That which resides (pervades) in all the elements but is unknown to (or incompressible to) them; that whose gross body consists of all the elements; that which regulates all the elements by the fact of it being integral part or inherent to them—that entity is called the Atma (soul, spirit), and it is Amrit-like (i.e. is nectar-like which is pure, pristine, rejuvenating elixir of eternal life) (Brihad-Araṇyaka Upanishad, 4/4/5).

[Note—The elements are earth, water, fire, wind, space. All these are lifeless and inert as such. The factor which infuses them with life, or empowers them to do anything, to move, to act, and to show sign of life is the entity which is not inert, not lifeless as the elements. This live entity is what is called the Atma of the creature; it is the personification of the supreme Brahm residing in the elements and it pervades all of them. This Brahm is the driving force of life. It is like the battery of the vehicle without which it is lifeless.]

(34) न जायते म्रियते वा विपश्चिन्नायं कुतश्चिन्न बभूव कश्चित् ।

अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे । । (कठोपनिषद् १/२/१८)

na jāyatē mriyatē vā vipaścinnāyaṁ kutaścinna babhūva kaścit / ajō nityaḥ śāśvatō'yaṁ purāṇō na hanyatē hanyamānē śarīrē // (Kaṭha Upaniṣad, 1/2/18)

नित्य चैतन्य रूप आत्मा न उत्पन्न होता है और न मरता है। न यह किसी से हुआ है और न इससे कोई होता है अर्थात् इसका कोई कारण या कार्य नहीं है। यह अजन्मा, नित्य, शाश्वत् और पुरातन है। शरीर के मारे जाने पर भी यह नहीं मरता (कठोपनिषद् १/२/१८)

The eternal, infinite and pure conscious Atma (soul, spirit) neither takes birth nor dies. It is produced/created from none, and it produces/creates none. It has no cause nor any work or aim and objective. It is without birth; is eternal, infinite, truthful, universal, most ancient and primordial. It does not die even after the body is killed/dead (Kathopanishad, 1/2/18).

(35) अयं वायुः सर्वेषां भूतानां मधु । अस्य वायोः सर्वाणि भूतानि मधु । यश्चायं अस्मिन् वायौ तेजोमयोऽमृतयः पुरुषो यश्चायमध्यात्मं प्राणस्तेजोमयोऽमृतमयः पुरुषः । अयमेव स योऽयमात्मा । इदममृतम् । इदं ब्रह्मेदं सर्वम्॥ (बृहदारण्यक २/५/४)

ayam vāyuḥ sarvēśāṃ bhūtānāṃ madhu / asya vāyōḥ sarvāṇi bhūtāni madhu / yaścāyam asmin vāyau tējōmayō'mṛtayaḥ puruṣō yaścāyamadhyātmam prāṇastējōmayō'mṛitamayaḥ puruṣaḥ / ayamēva sa yō'yamātmā / edamamṛtam / edam brahmēdam sarvam // (Bṛhadāraṇyak Upaniṣad, 2/5/4)

वायु समस्त भूतों का मधु है। समस्त भूत इस वायु के मधु हैं। इस वायु के अन्दर एक तेजोमय पुरुष विराजता है। उनके अन्तर में एक अन्य तेजोमय अमृतमय पुरुष विद्यमान है। उसके भी प्राण स्वरूप एक अन्य तेजोमय अमृत पुरुष है— वह ही आत्मा है, वह ही अमृत है, वह ही ब्रह्म है, वह ही सब है। (बृहदारण्यक २/५/४)

Wind is the nectar (i.e. the essence, the moving force, the flesh) of all the elements which constitute life; all the elements are together the nectar of (the ones that give importance to) the wind. A radiant, splendid person is present in the centre of the wind (i.e. the wind has a controlling factor in that person); inside that person is yet another person who is more radiant and splendid than the previous one and is Amrit-like. Further inside it and at the very core of this second person is yet another divine, glorious self-illuminated, radiant and splendid being which is called the Atma. This Atma or soul is the Amrit (i.e. essence, the nectar, the elixir), it is the Brahm, and it is everything there is in this creation. (Bṛhad-Araṇyaka Upanishad, 2/5/4).

[Note—According to Vedant, there are three types body of the creature—viz, (i) The Gross Body—consisting of the food sheath and vital air sheath. (ii) The Subtle Body—consisting of the mind and intellect sheath. (iii) The Causal Body—consisting of the bliss sheath. The Atma/soul of the creature resides inside the bliss sheath in the casual body. The Atma working through these three sheaths assumes different personalities or becomes different persons as referred to in this verse. Each state of existence of the Atma creates a situation in which an individual exhibits special characteristic traits.]

(36) स य एषोऽणिमा ऐतदात्म्यमिदं सर्वम् । तत् सत्यं स आत्मा तत्त्वमसि श्वेतकेतो ।
(छान्दोग्य उपनिषद् ६/८/७)

sa ya eṣō'ṇimā aitadātmymidaṁ sarvam / tat satyaṁ sa ātmā tatvamasi śvētakēto //
(Chāndōgya Upaniṣad, 6/8/7)

यह जो अणिमा है, ऐतद्रूप ही सब कुछ है। वह सत्य है, आत्मा है और हे श्वेतकेतो, वही तुम हो।
(छान्दोग्य उपनिषद् ६/८/७)

That, which is so minute, miniscule and microscopic, in fact is all this. Oh Shwetketu! It is the Truth; it is the Atma; it is you. [In other words, the reality about the living being is his Atma, the pure consciousness known as the soul, and not his gross body.] (Chandogya Upanishad 6/8/7).

(37) तदेतद् ब्रह्मापूर्वमनपरमन्तरमबाह्यमयमात्मा ब्रह्म सर्वानुभूः । (बृहदारण्यक २/५/१९)

tadētaḁ brahmāpūrvamanaparamanantaramabāhyamayamātmā brahma sarvānubhūḥ //
(Bṛhadāraṇyak Upaniṣad, 2/5/19)

वह यह ब्रह्म पूर्व एवं अपर है— कारण और कार्य से रहित है, अन्तर—विजातीय द्रव्य से शून्य है और बाहर आदि के भेद से रहित है। यह आत्मा ही सबका अनुभव करने वाला ब्रह्म है। (बृहदारण्यक २/५/१९)

That Brahm is primordial and additional to all—it is devoid of all causes/reasons and action/deeds; it is indistinguishable from both the inside and the outside; it is free from the divisions/demarcations of space, such as being inside or being outside of anything. [That is, it is present both inside as well as outside of any given entity.] This Atma is that entity which experiences or witnesses everything, and it is synonymous with supreme Brahma (Brihad-Araṇyaka Upanishad, 2/5/19).

(38) एष त आत्मा सर्वान्तरः कतमो याज्ञवल्क्य सर्वान्तरो यः प्राणेन प्राणिति स त आत्मा सर्वान्तरो योऽपानेनापानिति स त आत्मा सर्वान्तरो यो व्यानेन व्यानिति स त आत्मा सर्वान्तरो य उदानेनोदानिति स त आत्मा सर्वान्तर एष त आत्मा सर्वान्तरः । (बृहदारण्यक ३/४/१)

eṣa ta ātmā sarvāntaraḥ katamō yājñavalkya sarvāntarō yaḥ prāṇēna prāṇiti sa ta ātmā sarvāntarō yō'pānēnāpāniti sa ta ātmā sarvāntarō yō vyānēna vyāniti sa ta ātmā sarvāntarō ya udānēnōdāniti sa ta ātmā sarvāntara eṣa ta ātmā sarvāntaraḥ //
(Bṛhadāraṇyak Upaniṣad, 3/4/1)

(याज्ञवल्क्य ने चाक्रायण उषस्त से कहा—) ‘यह तेरी आत्मा ही सर्वान्तर है।’ तब उसशस्त ने पूछा—‘यह सर्वान्तर कौन सा है?’ याज्ञवल्क्य ने उत्तर दिया—‘जो प्राणसे प्राणक्रिया करता है वह तेरी आत्मा सर्वान्तर है जो अपान से अपानक्रिया करता है वह तेरी आत्मा सर्वान्तर है। जो व्यान से व्यानक्रिया करता है वह तेरी आत्मा सर्वान्तर है। जो उदान से उदानक्रिया करता है वह तेरी आत्मा सर्वान्तर है।’ (बृहदारण्यक ३/४/१)

Sage Yagyawalkya said to Ushasta Chaakraayana—‘This Atma of yours is the all-pervading, omnipresent entity which is resident inside all beings and is inherent to them (sarvāntara).’

Ushasta asked Yagyawalkya—‘Which is that omnipresent, all-pervading entity of which you talk about?’

Sage Yagyawalkya replied—‘Well, that which is the activating force driving all life is your Atma residing inside all. That which resides inside and drives the wind-force called ‘Apan’ and activates it is the Atma that is all-pervading and inherent to all. That which activates the wind-force called ‘Vyan’ is your Atma which permeates everywhere. That which activates the wind-force called ‘Udaan’ is your Atma which is integral part of all. It is your Atma that resides inside all beings as an integral life-giving, life-sustaining force.’ (Brihad-Aranyaka Upanishad, 3/4/1).

[Note—The three wind forces referred in this verse are the following:- (a) Apan—the wind which passes through the anus; hear signifying the digestive and excretory functions. (b) Vyan—the vital air which pervades throughout the body; that which maintains the equilibrium between the forces inside and outside of the body. (c) Udaan—the air which helps the body to rise up and move, which is a sure sign of life in the otherwise gross and dead body.]

(39)सर्वान्तरः । न दृष्टेर्द्रष्टारं पश्येर्न श्रुतेः श्रोतारं श्रुणुया न मतेर्मन्तारं मन्वीथा न विज्ञातेर्विज्ञातारं विजानीयाः । एष त आत्मा सर्वान्तरोऽतोऽन्यदार्तं ततो होषस्तश्चाक्रायण उपरराम ।

(बृहदारण्यक ३/४/२)

---sarvāntaraḥ / na dr̥ṣṭēdr̥ṣṭāraṁ paśyērna śrutēḥ śrōtāraṁ śṛṇuyā na matērmantāraṁ manvīthā na vijñātērvijñātāraṁ vijāniyāḥ / eṣa ta ātmā sarvāntarō’tō’nyadārtaṁ tatō hōṣastaścākrāyaṇa upararām // (Bṛhadāraṇyak Upaniṣad, 3/4/2)

....यह तेरी आत्मा सर्वान्तर है। तू उस दृष्टि के द्रष्टा को नहीं देख सकता। तू श्रुति के श्रोता को नहीं सुन सकता। तू मति के मन्ता का मनन नहीं कर सकता। तू विज्ञाति के विज्ञाता को नहीं जान सकता। तेरी आत्मा सर्वान्तर है। इससे भिन्न सब नाशवान है।’ यह सुनकर चाक्रायण उषस्त चुप हो गया। (बृहदारण्यक ३/४/२)

This Atma of yours is all-pervading, integral to all life and a resident inside all beings. You cannot see the one who empowers the faculty of sight to see. You cannot hear the one who hears the sound of the Vedas. You cannot grasp and comprehend the one who regulates the mind and intellect. You cannot know the one who is an expert in the science and art of knowledge. This Atma of yours is all-pervading, omnipresent, inherent and an integral part of all life as well as non-life. Anything besides it is perishable, a non-existent entity'. Hearing this, Chakrayan Ushata fell silent (Brihad Aranyaka Upanishad, 3/4/2).

(40) अथ हैनं कहोलः कौषीतकेयः पप्रच्छ याज्ञवल्क्येति होवाच यदेव साक्षादपरोक्षद्वयं य आत्मा सर्वान्तरस्तं मे व्याचक्ष्वेत्येष त आत्मा सर्वान्तरः । कतमो याज्ञवल्क्य सर्वान्तरो योऽशनायापिपासे शोकं मोहं जरां मृत्युमत्येति । (बृहदारण्यक ३/५/१)

atha hainaṃ kahōlaḥ kauṣītakēyaḥ papraccha yājñavalkyēti hōvāca yadēva sāksādaparōkṣhadbrahma ya ātmā sarvāntarastaṃ mē vyācakṣvētyēṣa ta ātmā sarvāntaraḥ / katamō yājñavalkya sarvāntarō yō'sanāyāpipāsē śōkaṃ mōhaṃ jarāṃ mṛtumatyēti // (Bṛhadāraṇyak Upaniṣad, 3/5/1)

इसके पश्चात् कौषीतकेय कहोल ने कहा—‘हे याज्ञवल्क्य! जो भी साक्षात् अपरोक्ष ब्रह्म और सर्वान्तर आत्मा है, उसको आप मेरे प्रति व्याख्या करें’। इस पर याज्ञवल्क्य ने कहा—‘यह तेरी आत्मा सर्वान्तर है’। इस पर कहोल ने पुनः पूछा—‘हे याज्ञवल्क्य! वह सर्वान्तर कौन सा है?’ तब याज्ञवल्क्य ने कहा—‘जो भूख, प्यास, शोक, मोह, जरा, मृत्यु से परे है। वह तेरी आत्मा सर्वान्तर है’। (बृहदारण्यक ३/५/१)

After that, Kaushitakeya Kahol said—‘Oh Yagyawalkya! Whosoever or whatsoever is the unmanifest, unapparent, attributeless Brahm and the all-pervading, inherent to all creatures and their integral part, the entity called Atma—do explain/describe them to me’. Sage Yagyawalkya replied—‘This Atma of yours is the all-pervading, integral part of all and resident inside all’.

Kahol asked again—‘Oh Yagyawalkya! Which is that entity that is all-pervading, an integral part of everything, omnipresent and a resident inside all life forces?’ Yagyawalkya replied—‘That which is free from hunger, thirst, sorrows, attachments/infatuations/delusions, old age/disintegration/decay/disease as well as death is your Atma’ (Brihad-Aranyaka Upanishad, 3/5/1).

(41) सत्येन लभ्यस्तपसा ह्येष आत्मा सम्यग्ज्ञानेन ब्रह्मचर्येण नित्यम् । अन्तःशरीरे ज्योतिर्मयो हि शुभ्रो यं पश्यन्ति यतयः क्षीणदोषाः ॥ सत्यमेव जयति नानृतं सत्येन पन्था विततो देवयानः । येनाक्रमन्त्यृषयो ह्याप्तकामा यत्र तत्सत्यस्य परमं निधानम् ॥ (मुण्डकोपनिषद् ३/१/५०६)

satyēna labhyastapasā hyēṣa ātmā samyagjñānēna brahmacaryēṇa nityam / antaḥśarīrē jyōtirmayo hi śubhrō yaṃ paśyanti yatayaḥ kṣīṇadōṣāḥ //
 satyamēva jayati nānṛtaṃ satyēna panthā vitatō dēvayānaḥ / yēnākramantyṛṣayō hyāptakāmā yatra tatsatyasya paramaṃ nidhānam // (Muṇḍak Upaniṣad, 3/1/506)

इस शुद्ध, ज्योतिर्मय आत्मा को सत्य, तप, ज्ञान और ब्रह्मचर्य के द्वारा प्राप्त किया जा सकता है। इसको यति लोग जिनका दोष क्षीण हो गया है अपने भीतर देखते हैं। सत्य की ही विजय होती है, झूठ की नहीं। यह देवयान—मार्ग सत्य के द्वारा ही खुलता है। इस पर चलकर आप्तकाम ऋषिगण सत्य के उस परमनिधान पर पहुँचते हैं। (मुण्डकोपनिषद् ३/१/५०६)

This self-illuminated, pure and uncorrupt Atma—which the faultless ascetics see inside their inner-self or inner-core— can only be known or understood or attained or achieved by observing truthfulness, doing Tapa (austerities/penances), acquiring Gyan (truthful knowledge) and observing Brahmacharya (celibacy and self-restraint). Truth only triumphs, not falsehood. This highway leading to the abode of Gods—by following which contented sages and seers reach that supreme abode of the Truth—is opened or accessed or available only by the key of 'truth'. (Mundakopanishad, 3/1/506).

(42) इदं ब्रह्मेदं क्षत्रमिमे लोका इमे देवा इमानि भूतानीदं सर्वं यदयमात्मा । (बृहदारण्यक २/४/६)

edaṃ brahmēdaṃ kṣhatramimē lōkā emē dēvā emāni bhūtānidaṃ sarvaṃ yadayamātmā // (Bṛhadāraṇyak Upaniṣad, 2/4/6)

(याज्ञवल्क्य ने मैत्रेयी से कहा—) 'यह ब्राह्मण जाति, यह क्षत्रिय जाति ये लोक, यह देवगण, यह भूतगण और यह सब कुछ जो भी है सब आत्मा ही है।' (बृहदारण्यक २/४/६)

(Sage Yagyawalkya said to Maitreyi, his wife—) 'The Brahmin class, the Kshatriya class, the whole world, the Gods, the spirits, the elements as well as all that exists are nothing else but a manifestation of the Atma' (Bṛhad-Araṇyaka Upanishad, 2/4/6).

(43) अदृष्टो द्रष्टाश्रुतः श्रोतामतो मन्ताविज्ञातो विज्ञाता नान्योऽतोऽस्ति विज्ञातैष त आत्मान्तर्याम्यमृतोऽतोऽन्यदार्तं ततो होद्वालक आरुणिरुपराराम । (बृहदारण्यक उपनिषद् ३/७/२३)

adṛṣṭō draṣṭāśrutaḥ śrōtāmatō mantāvijñātō vijñātā nānyō'tō'sti vijñātaiṣa ta ātmāntaryāmyamṛtō'tō'nyadārtam tatō hōdyāḷaka āruṇirupararāma // (Bṛhadāraṇyak Upaniṣad, 3/7/23)

वह दिखायी न देने वाला किन्तु देखने वाला है। सुनाई न देने वाला किन्तु सुनने वाला है। मनन का विषय न होने वाला किन्तु मनन करने वाला है। विशेषतया ज्ञात न होने वाला किन्तु विशेष रूप से हर

चीज को जानने वाला है। यह तुम्हारी आत्मा अन्तर्यामी अमृत है। इससे भिन्न (अलग) सब नाशवान है। (बृहदारण्यक उपनिषद् ३/७/२३)

That divine entity is not visible, but it sees/watches/observes everything. It cannot be heard, but it hears everything. It is not the subject of discussion or object of comprehension, but it comprehends and understands everything. It cannot be known, but it knows everything well. Such an 'entity' is your Atma (pure consciousness) which is an embodiment of Amrit (elixir of eternal life), and it resides within you. Excepting this eclectic and divine entity, everything else is perishable. (Brihad-Aranyaka Upanishad 3/7/23).

(44) यः पृथिव्यां तिष्ठन् पृथिव्या अन्तरो यं पृथिवी न वेद वस्य पृथिवी शरीरं यः पृथिवीमन्तरो यमयत्येष त आत्मान्तर्याम्यमृतः ॥ (बृहदारण्यक उपनिषद् ३/७/३)

yaḥ pṛthivyām tiṣṭhan pṛthivyā antarō yaṁ pṛthivī na vēda vasya pṛthivī śharīraṁ yaḥ pṛthivīmantarō yamayatyēṣa ta ātmāntaryāmyamṛtaḥ // (Bṛhadāraṇyak Upaniṣad, 3/7/3)

जो पृथ्वी में रहने वाला है पर जिसे पृथ्वी नहीं जानती, जिसका पृथ्वी शरीर है और जो पृथ्वी के भीतर रहकर उसका नियमन करता है— वही तुम्हारी आत्मा है और वह अन्तर्यामी अमृत है। (बृहदारण्यक उपनिषद् ३/७/३)

That which resides in the earth but is unknown to the latter (i.e. the earth-element is unaware that 'it' resides in or pervades it); that whose body is the earth and that which controls/regulates the earth (i.e. its activities)—that entity is your Atma/soul which resides in you and is Amrit-like. [These are the words of sage Yagyawalkya for Uddalak, the son of Arun.] (Brihad-Aranyaka Upanishad 3/7/3).

(45) स वा एष महानज आत्माजरोऽमरोऽमृतोऽभयो ब्रह्माभयं वै ब्रह्माभयं हि
वै ब्रह्म भवति य एवं वेद । (बृहदारण्यक ४/४/२५)

sa vā eṣa mahānaja ātmājarō'marō'mṛtō'bhayō brahmābhayaṁ vai brahmābhayaṁ hi vai brahma bhavati ya evaṁ vēda // (Bṛhadāraṇyak Upaniṣad, 4/4/25)

वह यह महान आत्मा अजन्मा, अजर, अमृत, अभय एवं ब्रह्म है। निश्चय ही ब्रह्म अभय है। जो इस प्रकार जानता है वह अवश्य अभय ब्रह्म ही हो जाता है। (बृहदारण्यक ४/४/२५)

This Atma is without a birth; it does not grow old and it does not become diseased. It is an embodiment of Amrit, is fearless and is an embodiment, image or personification of the supreme Brahm. Certainly Brahm is fearless. One who understands or realises this

basic tenet becomes fearless (i.e. as fearless as) Brahm himself. (Brihad-Aranyaka Upanishad, 4/4/25).

(46) इदं सर्वं यदयमात्मा । (बृहदारण्यक २/४/६, ४/५/७)

edaṃ sarvaṃ yadayamātmā // (Bṛhadāraṇyak Upaniṣad, 2/4/6; 4/5/7)

यह सब आत्मा ही है। (बृहदारण्यक २/४/६, ४/५/७)

All this is the Atma (the soul of the creature) (Brihad-Aranyaka Upanishad, 2/4/6, 4/5/7).

(47) आत्मैवेदं सर्वम् । (छान्दोग्य उपनिषद् ७/२५/२)

ātmaivēdaṃ sarvaṃ // (Chāndōgya Upaniṣad, 7/25/2)

आत्मा ही यह सब है। (छान्दोग्य उपनिषद् ७/२५/२)

‘Atma’ is all that there is (in reality in this world; it is the real and the true ‘essence’ in this creation, and without the ‘essence’ the rest would be hollow and devoid of any pith). (Chandogya Upanishad 7/25/2).

(48) ब्रह्मैवेदं सर्वम् । (नृसिंह उप० ७/३)

brahmaivēdaṃ sarvaṃ // (Nṛsiṃha Upaniṣad, 7/3)

ब्रह्म ही यह सब है। (नृसिंह उप० ७/३)

Brahm is all this (Nrisingh Upanishad 7/3).

(49) प्रज्ञानं ब्रह्म । (शु० र० २/१)

prajñānaṃ brahma // (Śukarasya Upaniṣad, 2/1)

प्रज्ञान ही ब्रह्म है। (शु० र० २/१)

Truthful knowledge and enlightenment is indeed Brahm. [That is, knowledge, especially one that is true and deep, without any sort of taint and bias, is a personified form of

Brahm. In other words, one who has true spiritual knowledge, one who is spiritually wise, self-realised and enlightened, is someone who represents Brahm.] (Shuk Rahasya, 2/1).

(50) तत्त्वमसि । (छान्दोग्य उपनिषद् ६/८/७, ६/९/४, ६/१४/३)

tattvamasi // (Chāndōgya Upaniṣad, 6/8/7, 6/1/4, 6/14/3)

वही तू है। (छान्दोग्य उपनिषद् ६/८/७, ६/९/४, ६/१४/३)

‘That’ is you! [To wit, the teacher tells his learned disciple who has become enlightened and self-realised, that once he has attained this enlightened and exalted state of existence, he has become one with Brahm. Once ignorance and delusions are eliminated, the Jiva, the living being, realizes that his true identity is the ‘Atma’, which is pure consciousness, and this Atma is, in essence, the same as the Supreme Atma known as Brahm, or the Parmatma. See serial numbers 51-53 herein below.] (Chandogya Upanishad 6/8/7, 6/1/4, 6/14/3).

(51) अयमात्मा ब्रह्म । (बृहदारण्यक २/५/१९)

ayamātmā brahma // (Bṛhadāraṇyak Upaniṣad, 2/5/19)

यह आत्मा ही ब्रह्म है। (बृहदारण्यक २/५/१९)

This Atma (the pure conscious soul of the living being) is the Brahm (personified). [Refer serial number 50 herein above, and 52-53 below.] (Brihad-Aranyaka Upanishad, 2/5/19).

(52) अहं ब्रह्मास्मि । (बृहदारण्यक १/४/१०)

aham brahmāsmi // (Bṛhadāraṇyak Upaniṣad, 1/4/10)

मैं ब्रह्म हूँ। (बृहदारण्यक १/४/१०)

‘I am Brahm’. [Refer serial numbers 49-51 herein above. This is an honest and truthful declaration made by a self-realised and enlightened spiritual seeker when he understands who he actually is, and what the meaning is of all the teachings of the Upanishads taken together. It is understood that there is no pretention, conceit, self-praise, haughtiness or ego involved in this exclamation.] (Brihad-Aranyaka Upanishad, 1/4/10).

‘You are I and I am you’— Saint Angelo of Foligno

Emancipation, Salvation and Beatitude :-

The Holy Bible says:--

Verily, verily, I say unto you—he that heareth my word and believeth on Him that sent me, hath everlasting life, and shall not come into condemnation, but is passed from death unto life (Gospel of St. John, 5/24), (2) I am the bread of life; he that cometh to me shall never hunger and he that believeth on me shall never thirst (-do-, 6/35), (3) That everyone which seeth the Son and believeth on him may have everlasting life, and I will raise him up at the last day (-do-, 6/40), (4) I give unto them eternal life and they shall never perish, neither shall any man pluck them out of my hands. My Father, which gave them me, is greater than all, and no one is able to pluck them out of my Father's hands (-do-, 10/28-29), (5) Acquaint now thy self with Him and be at peace (Bible, Job, 22/21).

Next, let us have a brief look at the following randomly selected quotations from the various important Upanishads to see the definition and characteristic features of Emancipation, Salvation, Bliss and Beatitude :-

(53) ज्ञात्वा देवं सर्वपाशापहानिः क्षीणैः क्लेशैर्जन्ममृत्युप्रहाणिः । (श्वेताश्वतर उपनिषद् १/११)

jñātvā dēvaṃ sarvapāśāpahāniḥ kṣhīṇaiḥ klēśairjanmamṛtuprahāṇiḥ // (Śvētāśvatar Upaniṣad, 1/11)

परमात्मा ब्रह्म को जानकर सब बन्धन कट जाते हैं। क्लेशों के क्षीण होने पर जन्म और मृत्यु से छुटकारा मिल जाता है। (श्वेताश्वतर उपनिषद् १/११)

Upon realisation of the essence of the Supreme Being (Brahm), all the fetters that shackle the creature are broken. When sorrows, distresses, miseries, trouble, tribulation and torments of all kinds are dispelled (i.e. they disintegrate), the creature finds liberation from the cycle of birth and death; it attains emancipation and salvation. (Shwetashwatar Upanishad, 1/11).

(54) यथोदकं शुद्धे शुद्धमासिक्तं तादृगेव भवति । एवं मुनेर्विजानत आत्मा भवति गौतम ॥

(कठोपनिषद् २/१/१५)

yathōdakaṃ śuddhē śuddhamāsiktaṃ tāgrgēva bhavati / avaṃ munērvijānata ātmā bhavati gautama // (Kaṭha Upaniṣad, 2/1/15)

(यमराज नचिकेता से बोले—) ‘जिस प्रकार निर्मल जल में बादलों द्वारा सब ओर से वर्षाया हुआ जल मिलकर निर्मल हो जाता है, उसी प्रकार हे गौतम वंशीय नचिकेता, एक मात्र परमब्रह्म ही सब कुछ है—इस प्रकार जानने वाले मुनि की आत्मा ब्रह्म को प्राप्त हो जाती है। अर्थात् वह परमब्रह्म में मिलकर उसी के रूप का हो जाता है।’ (कठोपनिषद् २/१/१५)

Yam, the God of death, tells Nachiketa of the Gautam-clan, 'Oh Gautam! Even as the rain falling from the clouds in every direction is basically and inherently pure and clear (i.e. it is chemically as pure as the water molecules that forms the cloud) though it appears to be dirty, muddy, filthy etc. according to the ground on which it falls, but after its merger with pure water, there appears to be no distinction between this water and the water that forms the clouds. Similarly, the realisation that the Supreme Being (Brahm) is the ultimate pure and absolute truth enables the sage's Atma (spirit, soul) to become one with it (i.e. the Atma becomes one with the supreme Brahm, finds sanctuary with him and becomes as pure and uncorrupt as the latter)' (Kathopanishad, 2/1/15).

(55) स वेदैतत्परमं ब्रह्म धाम यत्र विश्वं निहितं भाति शुभ्रम् ।

उपासते पुरुषं ये ह्यकामास्ते शुक्रमेतदतिवर्तन्ति धीराः ॥ (मुण्डकोपनिषद् ३/२/१)

sa vēdaitatparamaṃ brahma dhāma yatra viśvaṃ nihitaṃ bhāti śubhram /
upāsātē puruṣaṃ yē hyakāmāstē śukramētadativartanti dhīrāḥ // (Muṇḍkak Upaniṣad, 3/2/1)

यह निष्काम भाव वाला पुरुष इस परम प्रकाशमान एवं शुद्ध ब्रह्मधाम को जान लेता है जिसमें सम्पूर्ण जगत स्थित हुआ प्रतीत होता है। जो कोई भी निष्काम साधक परमब्रह्म की उपासना करता है वह बुद्धिमान रजोवीर्यमय इस जगत को जीत लेता है। (मुण्डकोपनिषद् ३/२/१)

That selfless person realises that the most pure and self-illuminated 'abode of Brahm' is the place in which the whole cosmos appears to be established. Any wise, erudite, sagacious, enlightened and intelligent seeker/aspirant who adores, honours and worships this Supreme Being (Brahm) is able to conquer (i.e. crossover from) this world consisting of such despicable things as mucous and sperms (i.e. a world consisting of birth and death) (Mundakopanishad, 3/2/1).

(56) संप्राप्यैनमृषयो ज्ञानतृप्ताः कृतात्मानो वीतरागाः प्रशान्ताः ।

ते सर्वगं सर्वतः प्राप्य धीरा युक्तात्मानः सर्वमेवाविशन्ति ॥ (मुण्डकोपनिषद् ३/२/५)

saṃprāpyainamṛṣayō jñānatṛptāḥ kṛtātmānō vītarāgāḥ praśāntāḥ /
te sarvagaṃ sarvataḥ prāpya dhīrā yuktātmānaḥ sarvamēvāviśanti // (Muṇḍkak Upaniṣad, 3/2/5)

सर्वथा आसक्ति रहित और विशुद्ध अन्तःकरण वाले ऋषि उस परमब्रह्म को पूर्ण रूप से प्राप्त होकर ज्ञान से तृप्ति एवं परमशान्त हो जाते हैं। अपने आपको वे परमतत्त्व (ब्रह्म) में स्थापित कर देते हैं एवं उसे सब तरफ से प्राप्त करके उस परमब्रह्म में प्रविष्ट हो जाते हैं। (मुण्डकोपनिषद् ३/२/५)

The self-realised, enlightened, wise and intelligent sages/seers who are totally dispassionate towards and detached from this mundane world, and who have uncorrupt and pure inner-self, are able to attain that supreme Brahm. This they do by means of Gyan or the acquisition of truthful knowledge about the absolute and irrefutable Reality. As a consequence, they become absolutely calm, peaceful, serene and tranquil as well as contented and satisfied. Having established oneness between themselves and the Supreme Being (Brahm), such wise, erudite and sagacious persons obtain (imbibe, accept, absorb) the supreme Truth and Reality from all the directions. They merge with the latter as a result (i.e. there is no distinction between them and Brahm which is the supreme Truth and Reality) (Mundakopanishad, 3/2/5).

- (57) इन्द्रियेभ्यः परं मनो मनसः सत्त्वमुत्तमम् । सत्त्वादधि महानात्मा महतोऽव्यक्तमुत्तमम् ॥
 अव्यक्तानु परः पुरुषो व्यापकोऽलिङ्ग एव च । यं ज्ञात्वा मुच्यते जन्तुरमृतत्वं च गच्छति ॥
 (कठोपनिषद् २/३/७-८)

endriyēbhyayaḥ paraṁ manō manasaḥ sattvamuttamam /
 sattvādadhi mahānātmā mahatō'vyaktamuttamam //
 avyaktāttu paraḥ puruṣō vyāpakō'liṅga eva ca /
 yaṁ jñātvā mucyate janturamṛtatvaṁ ca gacchati // (Kaṭha Upaniṣad, 2/3/7-8)

इन्द्रियों से मन श्रेष्ठ है, मन से बुद्धि श्रेष्ठ है, बुद्धि से महान आत्मा श्रेष्ठ है, आत्मा से मूल प्रकृति (जो अव्यक्त है) श्रेष्ठ है। मूल प्रकृति से श्रेष्ठ व्यापक और अलिङ्ग पुरुष है जिसको जानकर जीव दुःखों से मुक्त होता है तथा अमृत तत्व रूपी मोक्ष को प्राप्त हो जाता है। (कठोपनिषद् २/३/७-८)

The mind is superior to the sensory organs; the intellect is superior to the mind; the Atma/soul is superior to the intellect; the unmanifest (primordial Nature) is superior to Atma; the all-pervading and neutral-gendered Being is superior to the primordial Nature. The creature attains deliverance from sorrows and troubles, besides achieving emancipation and salvation on realising this Absolute Truth (Kathopanishad, 2/3/7-8).

- (58) यदा सर्वे प्रमुच्यन्ते कामा येऽस्य हृदि श्रिताः । अथ मर्त्योऽमृतो भवत्यत्र ब्रह्म समश्नुते ॥
 (कठोपनिषद् २/३/१४)

yadā sarvē pramucyantē kāmā yē'sya hr̥di śritāḥ /
 atha martyō'mṛtō bhavatyatra brahma samaśnutē // (Kaṭha Upaniṣad, 2/3/14)

जब उस विद्वान के हृदय में स्थित सब कामनायें नष्ट हो जाती हैं तब वह मरण प्रधान मनुष्य अमरत्व को प्राप्त हो जाता है और इसी शरीर में ब्रह्म का अनुभव करता है। (कठोपनिषद् २/३/१४)

When all desires and yearnings inside the heart and mind of a wise person are destroyed, he becomes eternal though apparently he appears to die a physical death, and he experiences the supreme Brahman while still living in his body (i.e. while still he is alive) (Kathopanishad, 2/3/14).

(59) यदा सर्वे प्रभिद्यन्ते हृदयस्येह ग्रन्थयः । अथ मर्त्योऽमृतो भवत्येतावद्ध्यानशासनम् ॥
(कठोपनिषद् २/३/१५)

yadā sarvā prabhidyantē hrdayasyēha granthayaḥ /
atha martyō'mrtō bhavatyētāvaddhyanuśāsanam // (Kaṭha Upaniṣad, 2/3/15)

जब यहाँ इस जीवन में उस विद्वान की हृदय की ग्रन्थियाँ टूट जाती हैं तब वह मरण प्रधान मनुष्य अमृत स्वरूप हो जाता है। इतना ही वेद का मुख्य उपदेश है, अधिक नहीं। (कठोपनिषद् २/३/१५)

When all the knots present in the heart of a wise, enlightened and intelligent person are broken (or untied), he becomes an image or an embodiment of Amrit (the elixir of eternal life—i.e. he becomes synonymous with the supreme Brahman) though he is an ordinary mortal. [That is, he becomes immortal in spite of the fact that all creatures are apparently and outwardly mortal.] This is the essential teaching of the Vedas, it is the essence of all that they teach, and there is really nothing more than it (Kathopanishad, 2/3/15).

(60) यथा नद्यः स्यन्दमानाः समुद्रेऽस्तं गच्छन्ति नामरूपे विहाय ।
तथा विद्वान् नामरूपाद् विमुक्तः परात्परं पुरुषामुपैति दिव्यम् ॥ (मुण्डकोपनिषद् ३/२/८)

yathā naddyaḥ syandamānāḥ samudrē'staṁ gacchanti nāmarupē vihāya /
tathā vidvān nāmarūpād vimuktaḥ parātparam puruṣāmupaiti divyam //
(Muṇḍak Upaniṣad, 3/2/8)

जिस प्रकार बहती हुई नदियाँ नाम—रूप को छोड़कर समुद्र में मिलकर विलीन हो जाती हैं उसी प्रकार अविद्याकृत नाम रूप से विमुक्त होकर विद्वान् पुरुष परात्पर दिव्य परब्रह्म को प्राप्त होता है।
(मुण्डकोपनिषद् ३/२/८)

Even as flowing rivers merge into the ocean leaving behind no trace of their earlier names, shapes, forms and characteristics, a wise, erudite, sagacious, enlightened and self-realised person becomes free from the fetters shackling him to 'Avidya' (i.e. ignorance, delusions, falsehoods, misconceptions etc.) and, as a consequence, he identifies himself with the eternal, infinite, absolute and Supreme Being (Brahm) who is glorious, magnificent, stupendous and divine (Mundakopanishad, 3/2/8).

(61) एको वशी सर्वभूतान्तरात्मा एकं रूपं बहुधा यः करोति ।

तमात्मस्थं येऽनुपश्यन्ति धीरास्तेषां सुखं शाश्वतं नेतरेषाम् ॥ (कठोपनिषद् २/२/१२)

ekō vaśī sarvabhūtāntarātmā ekaṁ rūpaṁ bahudhā yaḥ karōti /

tamātmasthaṁ yē'nupaśyanti dhīrāstēṣāṁ sukhaṁ śāśvataṁ nētarēṣām //

(Kāṭha Upaniṣad, 2/2/12)

जो एक, सबको अपने वश में रखने वाला, सब प्राणियों की अन्तर्आत्मा, जो अपने एक रूप को ही नाना रूपों में व्यक्त करता है— उस आत्मदेव को जो विवेकीपुरुष अपनी बुद्धि में स्थित हो देखते हैं उन्हीं को शाश्वत सुख की प्राप्ति होती है, दूसरों को नहीं। (कठोपनिषद् २/२/१२)

That which is one and unique, that which keeps all under its leash/control/spell, that which is the Atma (essence, soul) of all, and that which manifests (i.e. extends) itself into the myriad shapes of all that exists— the wise, intelligent and patient persons who observe (realise) that supreme entity (Brahm) in their mind and intellect are the ones who attain eternal, absolute, supreme and infinite beatitude, bliss and happiness; no one else (Kathopanishad, 2/2/12).

(62) तमात्मस्थं येऽनुपश्यन्ति धीरास्तेषां सुखं शाश्वतं नेतरेषाम् ॥ (श्वेताश्वतर उपनिषद् ६/१२)

tamātmasthaṁ yē'nupaśyanti dhīrāstēṣāṁ sukhaṁ śāśvataṁ nētarēṣām // (Śvētāśvatar Upaniṣad, 6/12)

उसको (ब्रह्म को) जो धीर अपनी आत्मा (अन्तःकरण) में स्थित देखता है उन्हीं को शाश्वत सुख की प्राप्ति होती है, दूसरों को नहीं। (श्वेताश्वतर उपनिषद् ६/१२)

Those who see/observe that supreme entity (known as the Brahm) in their Atma/soul (i.e. in their inner-self) are the ones who get eternal, absolute, infinite and supreme bliss, happiness, beatitude and felicity. None else can get it. (Shwetashwatar Upanishad, 6/12).

(63) य एकोऽवर्णो बहुधा शक्तियोगाद्वर्णानेकान्निहितार्थो दधाति । (श्वेताश्वतर उपनिषद् ४/१)

ya ekō'varṇō bahudhā śaktiyōgādvārṇānānēkānnihitārthō dadhāti //

(Śvētāśvatar Upaniṣad, 4/1)

उपनिषद् में वह (ब्रह्म) एक एवं अवर्ण है। वही ब्रह्म जब विश्व में और परव्योम में शत—सहस्र वर्णों में विकसित—विलासित होता है तो उसका इतिहास और विवरण पुराणों में मिलता है। (श्वेताश्वतर उपनिषद् ४/१)

'In the Upanishads, it (the Brahm) is one, attributeless and indescribable. When the same Brahm extends itself many-fold and in myriad of ways into hundreds and thousands of forms and shapes having innumerable contours, virtues and characteristics, the details of all this as a narration of history (or events that have taken place) and their various consequences are made in the Purans' (Shwetashwatar Upanishad 4/1).

(64) The tenets of the Upanishads can be summerised as follows:-

(a) प्रज्ञानां ब्रह्म—prajñānām brahma

प्रज्ञान अपरिच्छिन्न ब्रह्म है

Enlightenment, wisdom, knowledge is Brahm.

(b) अयमात्मा ब्रह्म—ayamātmā brahma

यह आत्मा ही अपरिच्छिन्न ब्रह्म है

This Atma (the pure conscious soul; the true 'self') and Brahm are one and inseparable. Indeed, this Atma is Brahm, and vice-versa. [Brahm is uniform, imperishable, indivisible, eternal and one whole entity.]

(c) ब्रह्मेवेदं विश्वमिदं वरिष्ठम्—brahmēvēdaṁ viśvamidaṁ variṣṭham

यह सम्पूर्ण विश्व अपरिच्छिन्न ब्रह्म ही है

This whole world (or cosmos) is that supreme Brahm manifested in its form.

(d) सर्वं यदयमात्मा—sarvaṁ yadayamātmā

यह सब कुछ जो है, आत्मा ही है

All this and that is the Atma. [That is, anything worthwhile and worthy of knowledge in this creation is nothing but the Atma, the truth and the essence of life in this world. Verily, this Atma is pure consciousness.]

(e) अहमेवेदं सर्वम्—ahamēvēdaṃ sarvam

मैं ही यह सब हूँ

I am all this. [Here, the word 'I' refers to the Atma which is pure consciousness and the true 'self' of an enlightened living being.]

(f) प्रतिबोध विदितं मतम्—pratibōdha veditaṃ matam

प्रत्येक ज्ञान ही ब्रह्म का अथवा आत्मा का ज्ञान है

Every single knowledge is a knowledge of the Brahm.

(g) कृत्स्नः प्रज्ञानघन एव—kṛtsnaḥ prajñānaghana eva

सम्पूर्ण प्रज्ञान घन ही है

It is an embodiment or a treasury of enlightenment, wisdom and truthful, eternal and supreme knowledge.

(h) विज्ञानमनन्दं ब्रह्म—vijñānāmanandaṃ brahma

विज्ञान और आनन्द ब्रह्म का ही स्वरूप है

Knowledge and Bliss, enlightenment and Beatitude are synonymous with Brahm; they represent Brahm-realisation.

Thus we see that the truthful knowledge of the absolute, ultimate Reality is called Gyan. The object of this Gyan is Brahm. The fruit is self-realisation, and this leads to tranquility and mental peace as well as bliss and happiness; all agitations subside. This self-realisation is the awareness that the 'self' and the 'Brahm' are synonymous with each other. In essence this means that a truly self-realised person an enlightened one who experiences the ultimate bliss and beatitude that are the hallmarks of Brahm and the presence of Brahm.

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An Anthology
UPANISHADS DEDICATED TO LORD RAM
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APPENDIX 3

Key to Transliteration and Pronunciation

The sequence followed is the following: the Sanskrit letter or half-syllable/Matra >> the Roman Transliteration >> English letter with an equivalent sound >> an English word or phrase showing the pronunciation of the Sanskrit letter in practical usage, with the part corresponding to the Sanskrit being in *italics* for distinguishing it from the rest of the sound of the letters of the word or phrase.

(A) The vowels—

अ / a A a / ‘A’—This sound is almost equivalent to and pronounced roughly as in ‘*aloof*, *alone*, *akin*’; or as in ‘*a* pen, *a* hen’.

आ / ā Ā ā / ‘Aa’—This sound is almost equivalent to and pronounced roughly as in ‘*master*, *plaster*, *blast*’.

इ / i I i / ‘E’ — This sound is almost equivalent to and pronounced roughly as in ‘*if*’.

ई / ī Ī ī / ‘Ee’ — This sound is almost equivalent to and pronounced roughly as in ‘*keel*, *knee*’.

उ / u U u / ‘U’ or ‘Oo’ — This sound is almost equivalent to and pronounced roughly as in ‘*full*, *bull*’.

ऊ / ū Ū ū / ‘Uu’ or ‘Ooo’ — This sound is almost equivalent to and pronounced roughly as in ‘*boot*, *moon*’.

ए / ा e E ē / 'Ae' — This sound is almost equivalent to and pronounced roughly as in 'may, ray'.

ऐ / ा ai Ai ai / 'Aye' — This sound is almost equivalent to and pronounced roughly as in 'aye, my, rye'.

ओ / ा o O ō / 'O' — This sound is almost equivalent to and pronounced roughly as in 'oh, oracle, omega'.

औ / ा au Au au / 'Ou' or 'Aou' — This sound is almost equivalent to and pronounced roughly as in 'cow, now'.

अं / अं / 'Ang' — This sound is almost equivalent to and pronounced roughly as in 'rung, tongue'.

अः / अह / 'Aha' — This sound is almost equivalent to and pronounced roughly as in 'aha, ahead'.

ऋ / रृ ऋ { ा रृ Rri/Ri R ri/rī } / 'Ri' — This sound is almost equivalent to and pronounced roughly as in 'written'. It is formed by combining 'ra' + 'i'.

ॠ / रृ ॠ { ा रृ RR RRI / RI ri/rī } / 'Rii' — This sound stresses on the half-syllable 'ri' and sounds almost as in 'wring'. It is formed by combining 'ra' + 'ii'.

लृ / लृ { ा लृ LR LLi / Li } / 'Lri' — It is formed by combining 'la' + 'ri'.

लृ / लृ { ा लृ LLI / LI IRR } / 'Lri' — It is formed by combining 'la' + 'rii'.

(B) The consonants—

क / ka K k // क़ / qa q qa / 'Ka' — This sound is almost equivalent to and pronounced roughly as in 'kerb, kerchief'.

ख / kha Kh kh // ख़ / k_h_a Kh kha / 'Kha' — This sound is almost equivalent to and pronounced roughly as in 'Khaki, blockhead'.

ग / ga G g // ग़ / g_a G gha / 'Ga' — This sound is almost equivalent to and pronounced roughly as in 'gum, gun'.

घ / gha Gh gh / ‘Gha’ — This sound is almost equivalent to and pronounced roughly as in ‘Nottingham, log-hut’.

ङ / ña Ñ ñ { ~N/N^ G ña nga } / ‘Anga’ (ङ)—This sound is almost equivalent to and pronounced roughly as in ‘singer’.

च / ca C c / ‘Cha’ — This sound is almost equivalent to and pronounced roughly as in ‘church, chain’.

छ / cha Ch ch / ‘Chha’ — This sound is almost equivalent to and pronounced roughly as in ‘catch him, ketchup’.

ज / ja J j // ज़ / za z / J / ‘Ja’ — This sound is almost equivalent to and pronounced roughly as in ‘judge, jazz’.

झ / jha Jh jh / ‘Jha’ — This sound is almost equivalent to and pronounced roughly as in ‘hedgehog’.

ञ / ña Ñ ñ { ~n / JN J ña na } / ‘Ieya’ — This sound is almost equivalent to and pronounced roughly as in ‘French, trench, bench’.

ट / ṭa Ṭ ṭ / ‘Tta’ — This sound is almost equivalent to and pronounced roughly as in ‘taboo, ten, too’.

ठ / ṭha Ṭh ṭh / ‘Tha’ — This sound is almost equivalent to and pronounced roughly as in ‘anthill’.

ड / ḍa Ḍ ḍ // ड़ / ṛa .Ḍ / ‘Da’ — This sound is almost equivalent to and pronounced roughly as in ‘done, den // load, road’.

ढ / ḍha Ḍh ḍh // ढ़ / ṛha .Ḍh / ‘Dha’ — This sound is almost equivalent to and pronounced roughly as in ‘godhood, godhead’.

ण / ṇa Ṇ ṇ / ‘Ana’ — This sound is almost equivalent to and pronounced roughly as in ‘under, thunder’.

त / ta T t / ‘Ta’ — This sound is almost equivalent to and pronounced roughly as in French ‘T’.

थ / tha Th th / ‘Tha’ — This sound is almost equivalent to and pronounced roughly as in ‘thumb’.

द / da D d / ‘The’ — This sound is almost equivalent to and pronounced roughly as in ‘then, them’.

ध / dha Dh dh / ‘Dha’ — This sound is almost equivalent to and pronounced roughly as in ‘thence, breathe’.

न / na N n / ‘Na’ — This sound is almost equivalent to and pronounced roughly as in ‘not, none’.

प / pa P p / ‘Pa’ — This sound is almost equivalent to and pronounced roughly as in ‘pluck, pen’.

फ / pha Ph ph // **फ़** / fa f / ‘Fa’ — This sound is almost equivalent to and pronounced roughly as in ‘fruit, full // further’.

ब / ba B b / ‘Ba’ — This sound is almost equivalent to and pronounced roughly as in ‘bull, box’.

भ / bha Bh bh / ‘Bha’ — This sound is almost equivalent to and pronounced roughly as in ‘abhor’.

म / ma M m / ‘Ma’ — This sound is almost equivalent to and pronounced roughly as in ‘mother, my’.

य / ya Y y // **य़** / ÿa / ‘Ya’ — This sound is almost equivalent to and pronounced roughly as in ‘yard // yearn, river Yamuna’.

र / ra R r / ‘Ra’ — This sound is almost equivalent to and pronounced roughly as in ‘rung, run’.

ल / la L l // **ळ** / ḷa / ‘La’ — This sound is almost equivalent to and pronounced roughly as in ‘long, lame // luck, lung’.

व / va V v { v/w v va wa/va } / ‘Va’ — This sound is almost equivalent to and pronounced roughly as in ‘avert, vulgar’.

श / śa Ś ś { sh z śa sha/sa } / ‘Sha’ — This sound is almost equivalent to and pronounced roughly as in ‘reich (German), shawl’.

ष / ṣa Ṣ ṣ { Sh S ṣa sha } / ‘Sha’ — This sound is almost equivalent to and pronounced roughly as in ‘show, shall’.

स / sa S s / ‘Sa’ — This sound is almost equivalent to and pronounced roughly as in ‘sun, son’.

ह / ha H h / ‘Ha’ — This sound is almost equivalent to and pronounced roughly as in ‘hunt, hut’.

(C) The conjuncts—

The following letters are formed by joining the sound of certain two letters of the Sanskrit consonants:-

क्ष / kṣa x/ksh ksha/kṣha / ‘Ksha’ — This sound is almost equivalent to and pronounced roughly as in ‘Kshatriya’. It is formed by the combined sound of ‘ka’ + ‘chha’. [Hence, called ‘conjunct’.]

त्र / tra Tra Tr tr / ‘Tra’ — This sound is almost equivalent to and pronounced roughly as in ‘triangle, tripod’. It is formed by the combined sound of ‘ta’ + ‘ra’. [Hence, called ‘conjunct’.]

ज्ञ / jña / jña / ‘Gya’ — This sound is almost equivalent to and pronounced roughly as in ‘gymkhana’. It is formed by the combined sound of ‘ga’ + ‘ya’. [Hence, called ‘conjunct’.]

श्र / śra shr shra / ‘Shra’ — This is formed by the combined sound of ‘sha’ + ‘ra’. [Hence, called ‘conjunct’.]

(D) The Sanskrit ‘Matras/Maatraas’, Syllables & Half-syllables—

Chandra Bindu: ॐ / This produces a sound equivalent to an ‘anuswar’. It consists of a dot suspended right over a concave sign. The simplest example of this Chandra Bindu is in the symbol for OM: ॐ

Anusvara: ँ / अं [ṁ] = ṁ Ṁ [This is a ‘dot’ put at the top of a letter and gives it the sound of ‘m’.]

Visarga: ृ / अः [ḥ] = ḥ Ḥ [This consists of two dots ‘:’ placed after a letter, and gives the effect of the sound of ‘aha’.

Halant: \ {for example त + \ = त } [Halant is a slanted line placed at the bottom of a letter of the consonant which indicates that only its primary or basic sound is to be pronounced. In this instance, the letter त, pronounced as ‘ta’, consists of two sounds, viz. ‘t’ + ‘a’. So, with a ‘Halant’ added to it, this letter would simply sound as ‘t’.]

ॐ / OM symbol: om̐ / OM / AUM

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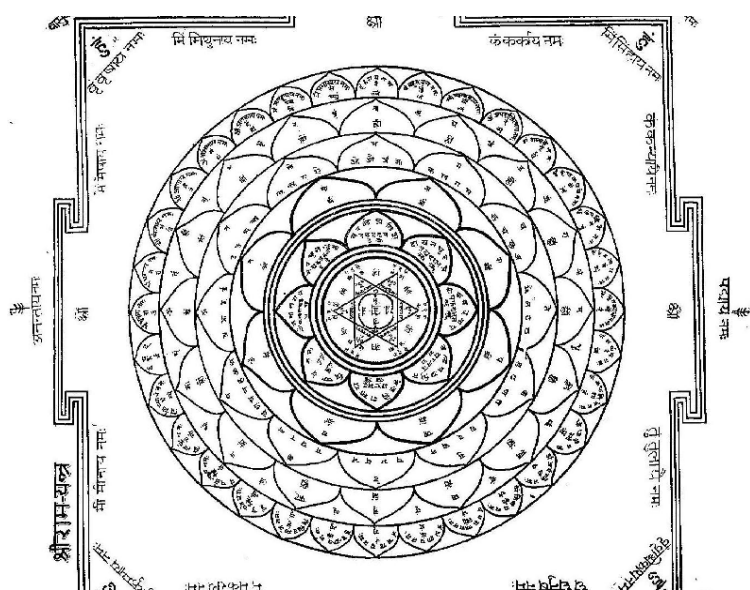
An Anthology

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APPENDIX 4

THE WORSHIP YANTRA (INSTRUMENT)



About the Author

Ajai Kumar Chhawchharia left home when he was approximately 29 years of age due to an inner call of his heart that told him to devote his life in the service of his beloved Lord God, Sri Ram. Worldly attractions did not enchant him at all. So, he didn't marry, and after his father's death he came and settled permanently in Ayodhya, the holy town in India associated with Lord Ram.

Presently he works as an honorary manager of a world famous Kanak Bhavan Temple at Ayodhya, and spends his time writing in English so that the world can access the wonderful nectar of metaphysical, spiritual and devotional philosophy that is contained in Indian scriptures for which they are so renowned.

His English Books published separately by a reputed publisher of India, the details of whom can be had by contacting the author on his email given below, include: (i) The series on '108 Upanishads' in five volumes having eighteen parts, (ii) Veda Vyas' 'Adhyatma Ramayan' in two parts, (iii) 'Devi Puran Ramayan', (iv) Valmiki's 'Adbhut Ramayan', and (v) 'Biography of Lord Ram' based on Tulsidas' books.

Genre of Writing: Spiritualism, Philosophy, Metaphysics, Religious, Devotional and Theological.

The author's Books are available for order online both in 'e-book' format and 'paper-back book' format at following websites—

- (a) www.amazon.com (in their 'kindle' + 'paper-back book' versions),
- (b) www.pothi.com (in 'paper-back book' + 'e-book' versions),
- (c) www.draft2digital.com (in 'e-book' version) through the following platforms: (i) Apple (ibooks), (ii) Barnes & Noble (nook), (iii) Kobo, (iv) Page Foundry, (v) Scribd, (vi) Tolino etc.:-

(A) List of Books that are currently available as mentioned above :-

(A-1) (1) The Chariot of God: Dharma Rath; (2) OM and Naad; (3) YOGA—Its Practice and Philosophy according to the Upanishads; (4) Ram Geeta; (5) The Revelation of Creation—as envisioned in the Upanishads; (6) The Pentagon of Creation: As Expounded in the Upanishads; (7) The Triumvirate of Creation; (8) Maya: The Whirlpool of Delusions in Creation; (9) Surdas-Ram Charitawali; (10-a) The legend of Lord Shiva: Book 1 'Lord Shiva's marriage with Parvati'; (10-b) Book 2 'Lord Shiva's Sacred Hymns'; (10-c) Book 3 'Shiva's different names & their significance, Shiva Puran, Upanishads'; (11) the Mahavakyas of the Upanishads; (13) Lord Ram's marriage with Sita (based on Tulsidas' books "Ram Charit Manas", "Janki Mangal", "Ram Lala Nahachu" & "Geetawali", and sage Veda Vyas' book "Adhyatma Ramayan"; (14) "Anthology of Sacred Hymns, Stotras & Mantras of Lord Ram"; (15) "Vairagya Shatkam" of king-sage Bhartrihari; (16) An Anthology of the Sanyas Upanishads-Parts 1

and 2; (17) “Kaag-Bhusund Ramayan” or the “Aadi Ramayan” based on Tulsidas’ Ram Charit Manas; (18) The Legendary Glory of Hanuman; (19) “Narad Bhakti Sutra”—Aphorisms for Devotion for God and the Principles of Love for the Lord; (20) “Shandilya Bhakti Sutra”—Aphorisms for Devotion for God and the Principles of Love for the Lord according to the illustrious sage Shandilya; (21) “Bhakti Sutra Mala”—A Garland of Spiritual Wisdom in the form of an Anthology of Aphorisms pertaining to Bhakti or devotion, love and affection for Lord God; (22) Glory of Lord Ram’s Holy Name, Sacred Mantras, Stotras & Hymns; (23) Saints and Non-Saints: Their Distinguishing Characters and Qualities; (24) A True Guru (Qualities, Importance and Need of a True Teacher, Preceptor, Guide and Advisor); (25) “Sundar Kand” of Ram Charit Manas; (26) The Story of Ravana and the Epic War of Lanka—Told in Slow Motion (based on, and will have the full relevant Text of, Ram Charit Manas, Adhyatma Ramayan, Anand Ramayan, Geetawali Ramayan, and Kavitalawali Ramayan); (27) The Great Ancient Sages, Seers, Saints and Enlightened Kings of India; (28) The Metaphor of the Hansa in the Upanishads: The symbolism of a Grand Swan used to explain the wisdom of spiritual and metaphysical principles by the Upanishads.

(A-2) Goswami Tulsidas Series: (1) Book 1- ‘Dohawali’; (2) Book 2- ‘Parvati Mangal’; (3) Book 3- ‘Kavitalawali’; (4) Book 4- ‘Janki Mangal’; (5) Book 5- ‘Ram Lala Nahachu’; (6) Book 6- ‘Geetawali Ramayan’; (7) Book 7- ‘Vairagya Sandipani’; (8) Book 8- ‘Vinai Patrika’; (9) ‘Barvai Ramayan’.

(B) The following Books have been published in ‘Printed-Book Deluxe Editions’ by a reputed Indian Publisher (details given below) :

1. Detailed English renderings, with explanatory notes and commentaries of the 108 Upanishads classified according to the Vedic tradition = 6 volumes; 18 parts. [Vol. 1=Rig Veda Upanishads; Vol. 2= Sam Veda Upanishads; Vol. 3= Shukla Yajur Veda Upanishads; Vol. 4= Krishna Yajur Veda Upanishads; Vol. 5= Atharva Veda Upanishads; Vol. 6= Vedanta Concepts explained with specific references to the relevant Upanishads.]

2. English rendering of Adbhut Ramayan by sage Valmiki.

3. English rendering of Adhyatma Ramayan by sage Veda Vyas.

4. English rendering of Devi Puran’s Ramayan by sage Veda Vyas.

5. A Divine Biography of Lord Ram & Glory of Lord’s Holy Name.

Name and contact of Publisher of above Printed Books listed under (C):

Chaukhamba Publishing House, Delhi. [Sri Neeraj Gupta.]

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< chaukhamba_neerj@yahoo.com >

Postal Address: 4697/2, Street no. 21-A, (HDFC Bank wali Gali),
Ansari Road, Darayaganj, Delhi—110002.

Phone: Mobile (Neeraj Gupta)—+919811133683

Office: 011-23286537; 011-32996391

(C) Book under preparation:

A full-blown English rendering of Tulsidas’ epic ‘Ram Charit Manas’ is under preparation. It will be a unique Book and an elaborate one, as it would run into many

thousands of pages that would endeavour to explain each single verse of Ram Charit Manas in detail from different perspectives, with the aid of explanatory notes and references.

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